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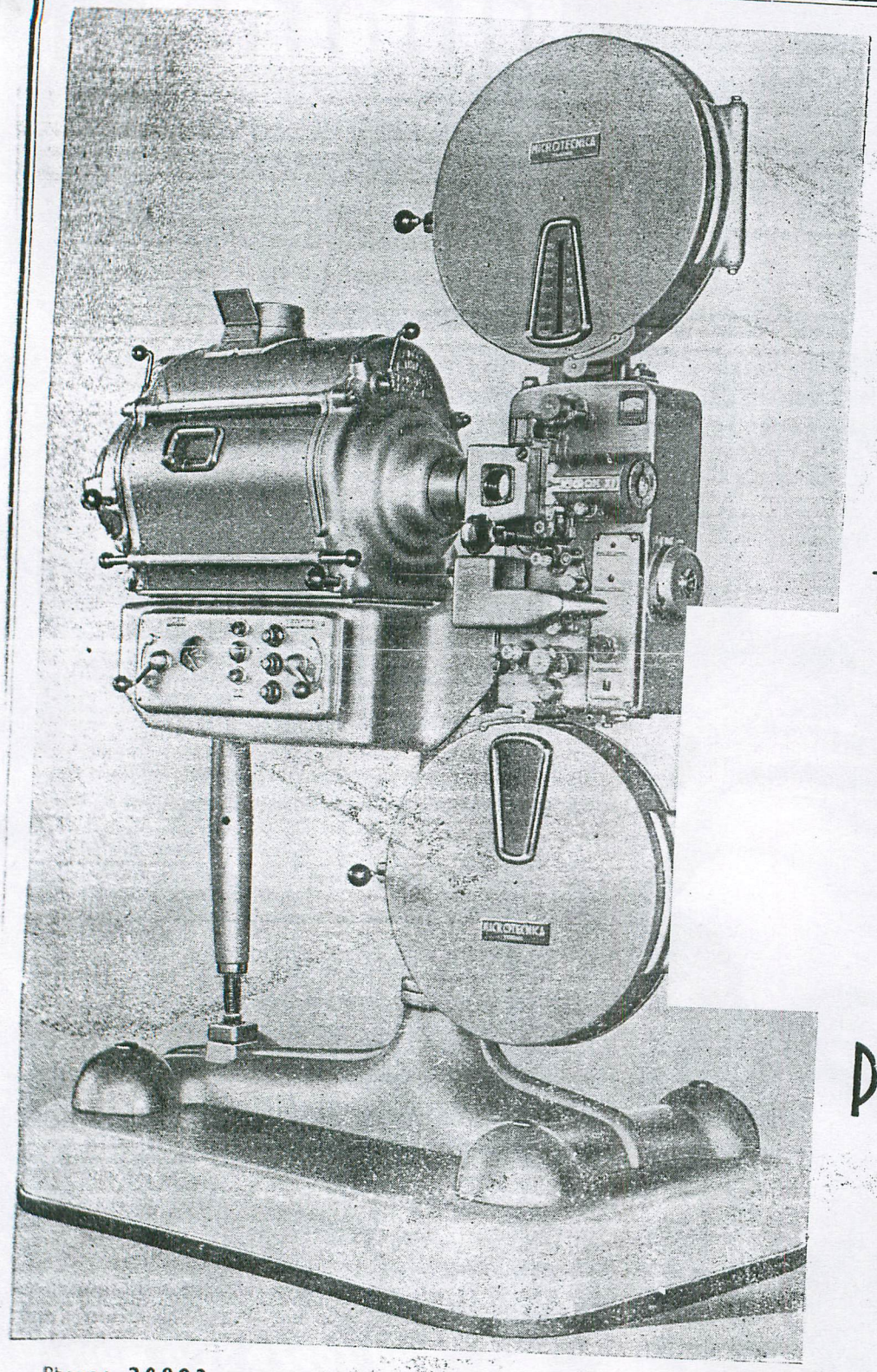

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Clear The Decks

On the 20th of February, the representatives of the film industry, led by Rai Bahadur Chuni Lall, met the President and the members of the Bombay Board of Film Censors for an unwilling discussion of our censorship problem and its future shape.

We have said before that it was entirely a wrong move on the part of the Board to invite the producers for consultation on a problem that essentially affects the lives of millions in the country. Film-making may be an industry in other parts of the world but in India it is hardly such seeing the type of people who are responsible for producing our pictures. In this country it is just a grab-and-run racket run mostly by heartless mercenaries who want to make money by any and all means irrespective of the fell effect of their work on our millions who see motion pictures. The Government can extend the privilege of consultation only to serious industrialists whose past work has in one way or other benefitted society in general but not to a clique of irresponsible money-grabbers who have poisoned our people for thirty long years by giving them a dangerous and disgusting product and robbing them of their hard-earned money with the most ruthless and unscrupulous methods of exploitation.

A code of production and censorship prepared in consultation with such people can hardly meet all the demands of a free people for healthy and enlightening entertainment. Realizing the present disgusting state of affairs in the industry, all official restrictions in the present stage must necessarily be of a penal nature. There will be plenty of time, later on when things improve, to invite the producers to co-operate and revise sympathetically, if necessary, all penal restrictions. The Government have to make a definite decision on this aspect of the future reorganization of the film industry and they have no alternative but to adopt our suggestion of enforcing penal measures unless they wish to waste precious time in wrangling uselessly with the producers and giving the present culprits a longer lease for their dangerous and anti-social activities.

Coming to the meeting of the 20th February, Rai Bahadur Chuni Lall, the spokesman of the producers, put up the usual silly arguments as a protest against any possible official control.

Here are some of his patent howlers:

a) Said the Rai Bahadur on the question of submitting scenarios for precensorship, that scenarios were essentially of a confidential nature and the Board could possibly not guarantee secrecy when scenarios were submitted.

Here is a charge of dishonesty levelled against Government officers in anticipation of the future tricks of the producers themselves to find out what his professional brothers are producing. It sounds like thieves calling for a guarantee of honesty from the policeman. Why should any responsible government official divulge the "secrets" of the producers and what is so secretive about the rotten stuff which producers usually give? Can filth also have a secret of its own, seeing that it is designed to be splashed on the screen before millions?

b) Said the Rai Bahadur that changes were often made in scenarios when the picture was actually on the sets.

Isn't that a self-damning confession of inefficiency? Why should there be any major changes in the story at the last minute if the whole picture has been carefully planned in advance? Don't they produce in Hollywood over 500 pictures annually, planning not only stories, scripts and shots in advance but also the minutest items of expenditure and production requirements? Why can't we do that here? And if after all the advance planning, a few minor changes have to be made at the last minute, surely these changes cannot affect the spirit or contents of the story. The Rai Bahadur cannot quote the inefficiency of his colleagues as a complaint against the authorities. Can he?

c) Said the Rai Bahadur that songs are usually introduced in pictures at a later stage and not when scenarios are first prepared. That is not a correct presentation of actual facts, knowing, as we do, the generally prevalent practice in the studios not only to write but also to record all the songs often months before the actual shooting of a picture. That is a fast one the shrewd old Rai Bahadur tried to pull on the members of the Censor Board.

d) Said the Rai Bahadur, "It is doubtful whether examiners of the Board would be competent enough to judge such scenarios". We would turn

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round and ask how many producers in the industry actually know what a scenario is. Do producers like P. B. Jhaveri, M. A. Mughni, Rai Bahadur Chuni Lall and several others know anything about a film scenario? And yet they are supposed to have produced several pictures. The majority of film producers in the country are uneducated. Quite a good number are illiterate. Quite a few are in the business because of its sex angle. In contrast with all these people, the members of Censor Board are educated persons with some status and experience in life. If the producers can judge and select stories for production, we don't see any earthly reason why well educated persons with some worldly wisdom cannot have competence enough to judge the merits of a film story. Does the old Rai Bahadur think that all people, with the exception of the producers, lack the intelligence to know what is good or bad in a motion picture? The evidence of our producers' intelligence has been packed in thousands of tins during the last 30 years and the stuff has been emitting a foul odour all over the country.

Such flimsy arguments must be brushed aside unceremoniously if the Government are anxious to save our people from the criminal vagaries of our irresponsible producers. It is admitted on all hands that the motion picture is the most effective medium of education and propaganda and as such it becomes a very dangerous instrument in the hands of our irresponsible, uneducated and money-conscious producers.

Writing in Mahatmaji's weekly "Harijan" Shrimati Rameshwari Nehru says:

"I beg to add a word in support of the appeal, made by a correspondent for the restraint over the modern talkies by our National Governments, published in the Harijan of 5th January.

"I am not a frequent visitor of cinema pictures but the little I have seen of them has convinced me that whatever she has said, about the evil effects of these pictures on the morals of young men and women, is perfectly true.

"The cinema habit is fast growing and the real danger lies in the fact that it is penetrating the villages. These pictures are taking the place of the healthy entertainments of former days. Recital of *kathas* and playing of *raslilas* and other semi-religious salutary entertainments, which built up the moral calibre of the people, are getting out of vogue. Instead, cinemas are becoming more and more popular every day. The country, therefore, stands in great moral danger which we should make all possible efforts to combat. Using Shri Mashruwala's simile I would say that these pictures are big boulders on the path of the Nation's moral progress and the strength of the mighty elephants is certainly needed for their removal. It is by no means a trifling matter which can be left to the people to deal with as they choose. The danger springs from the fact that the production of cinema pictures lies in the hands of money-making men who, with a few

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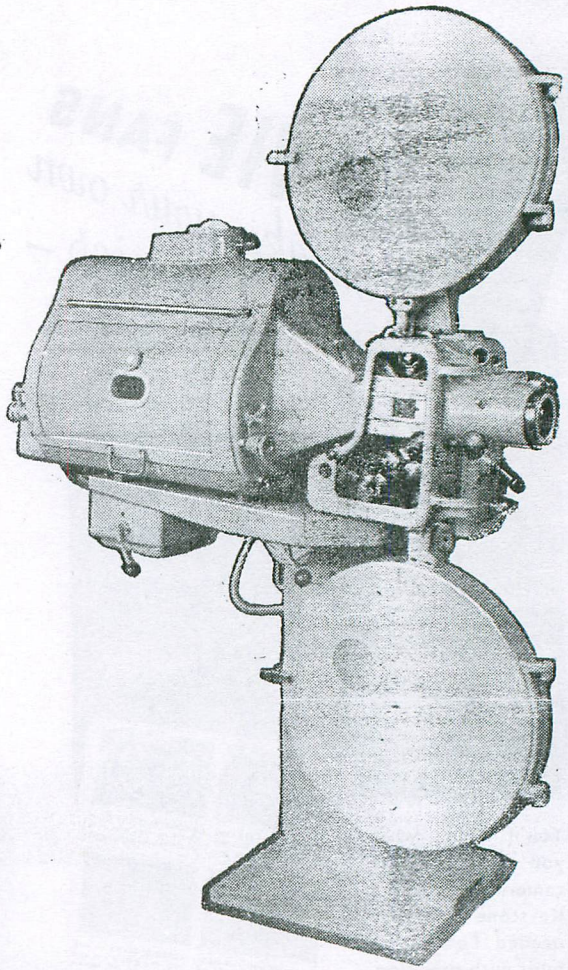

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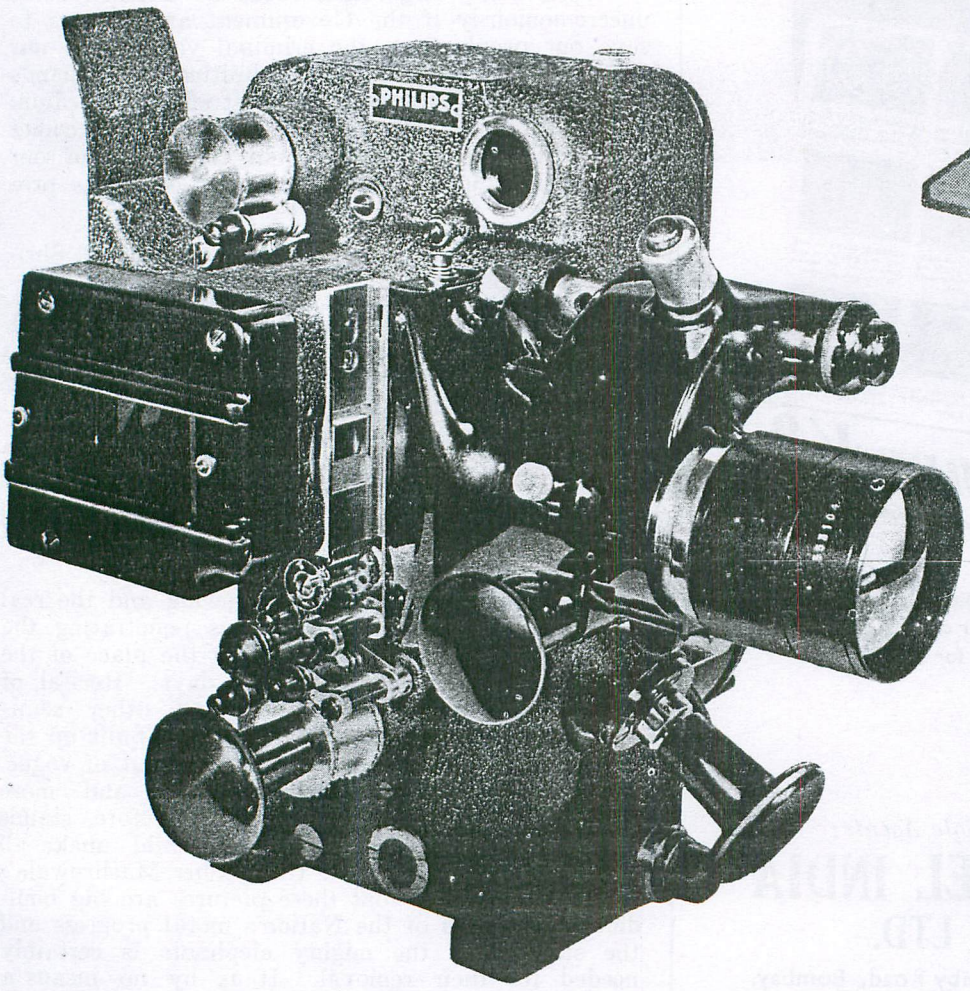

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Badriprasad and Jagirdar have a tense moment together in "Jail Yatra".

exceptions, run the industry with the profit motive. Thus an innocent instrument, which science has placed in our hands, is vitiated. With a little control by the Government it can become the best means for the educational and cultural advancement of the people.

"The cinema industry is one of the most prosperous industries in India today and as is the case with all industrial mass production, cheapest articles, which bring highest return are produced. It happens that in this case the largest audiences are drawn to sensational pictures which have a sex appeal. Thus it is that private individuals, for personal profit, spoil the taste of the public. The demand does not precede the supply; it is the supply which creates the demand.

"There is a great deal of talk about Nationalization these days. In my opinion nationalization of the cinema industry is needed more than anything else. In any case, strict control by the Government is essential. Control is already exercised and all provinces have Cinema Censor Boards.

"I myself was a member of the Punjab Provincial Censor Board some time ago. It was a foreign Government then. Censor was exercised from the point of view of that Government. All reference to the movement for the liberation of the country or to its national leaders was sedition and had to be expunged. The moral and cultural level of the pictures was of no concern to the Board. No standards were observed for the maintenance of these. I had to resign from the Board because I could not reconcile myself to this method of censoring. But now things are different. We have our own Governments. There is no reason why they should be apathetic about it. I strongly feel that all Provincial Governments should take up the matter and exercise a very strict control on pictures released for public view. Particularly, the education departments should take a lead in the matter".

That shows how the wind is blowing even in unexpected quarters. It is not necessary to see a number of Indian pictures to be disgusted with them. Even a single picture is idiotic and disgusting enough to present a complete picture of the present degeneration of our film industry.

We strongly disapprove of Government's dilatory methods in dealing with this all-important social problem. Our film industry must be reorganized on new lines immediately if our popular ministries are anxious to save the people from further degeneration of morals.

This problem demands a high level Cabinet decision and Minister Morarji Desai would do well to take a decision immediately in consultation with his cabinet colleagues, rather than allow the usual red-tape to confuse and delay matters.

We cannot understand why there is so much ado about doing a good thing when the ministers themselves have publicly admitted the inescapable necessity of reorganizing the film industry on national lines.

The Punjab And Our Industry

On the 16th of March, our beloved leader, Sardar Vallabhbhai Patel issued the following country-wide appeal for help to the victims of the Punjab communal orgy:

"The Punjab has witnessed, within the last two weeks, communal orgy on a very extensive scale. Unprecedented devastation, involving large scale arson, murder, loot and wanton destruction of life and property over a widely scattered area, has been perpetrated. The tragic sufferings of a very large number of innocent and helpless victims of this bestiality demanded immediate action for relief and succour. Thousands have lost their dear ones, most of whom were probably the only bread-winners; a vast majority of them lost their most valued possessions; almost all have been deprived of the shelter of their roofs and the refuge of their homes. All this makes an irresistible call on the humanitarian and brotherly instincts of all of us.

"The task of relief and rehabilitation is of a magnitude the dimensions of which cannot at present be computed with precision; and help, if it is to be utilised to the best advantage, must be both timely and adequate.

"I know many are willing and even anxious to contribute their utmost to the relief of refugees and

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victims whose number runs into thousands. In order to afford them a medium through which help can reach those who so amply deserve it and urgently need it, I have decided, in my capacity as Treasurer of the Indian National Congress, to open a fund to be known as "The Punjab Relief Fund". I appeal to all my countrymen to respond wholeheartedly to this call of humanity and to send their donations to the above fund at No. 1, Aurangzeb Road, New Delhi, with the least possible delay. Every contribution will be gratefully acknowledged."

While almost all the industries in the country, big and small, have contributed their bit to the relief of these innocent victims, not a penny has yet been paid by the Indian film industry which has all along fattened on the profits from the Punjab.

Our money-minded film producers have always taken the lion's share of their profits from the Punjab and the fun-loving Punjabis who have paid ungrudgingly and generously for the worst eyesores given by the Indian producers.

And yet not a penny has passed across the counter of humane charity though over a month has passed since Sardar Vallabhbhai issued his touching appeal. On the contrary, the official caucus of the film producers has protested and wailed loudly over the losses which the producers are supposed to have suffered due to the riots. Far from giving away a bit of their easily-gotten gains and repaying a debt of honour, at least partly, to the people who have all

Kanan Devi in Pioneer Pictures' "Chandrasekhar" nearing completion in Calcutta.

along paid for the criminal luxuries of our film producers, the producers have made the riots a pet argument to appeal to the Government for lesser taxation, protection from foreign competition and other relief so that their profits may still remain as tempting as during the war years.

It is strange how these heartless folks have remained unmoved in spite of the grim tragedy in Bengal, Bihar, U.P., Bombay and the Punjab. They seem to have forgotten the enormous wealth which the people of these provinces have poured into their coffers during the last 30 years—wealth that has enabled some of the film people to maintain a fleet of streamlined cars, a crowd of beautiful concubines, a number of race horses, a row of palatial houses and helped them to gamble heavily on the stock-exchange, in the cotton market and at the race course.

Mind you, not a penny has yet passed across the counter of humane charity though thousands have died to give birth to a nation's freedom which will some day benefit all indigenous industries, including of course, the Indian film industry.

Can human ingratitude go further?

Let us, therefore, appeal to Sardar Chandulal Shah of Ranjit, the natural leader of our film industry and the only man who, we imagine, has the intelligence to understand the emotional depth of

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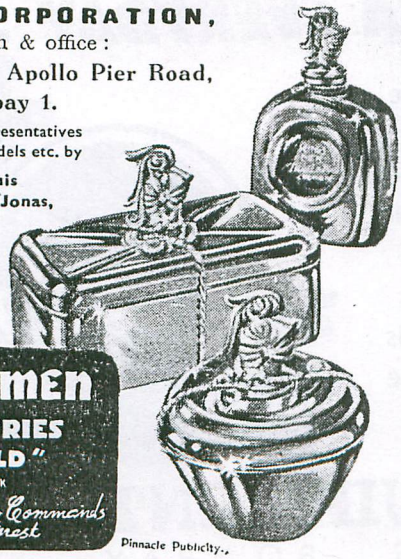

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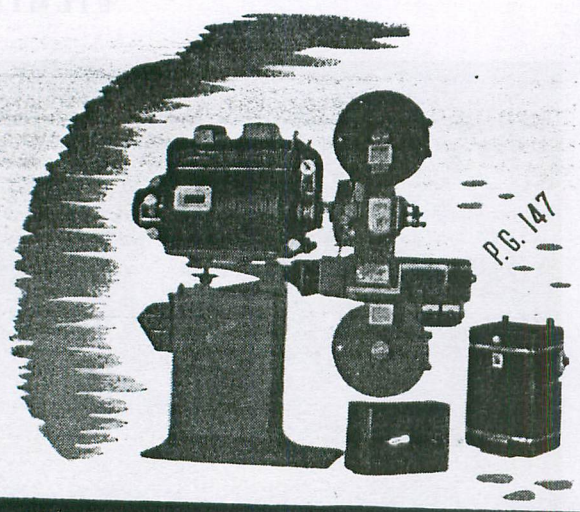

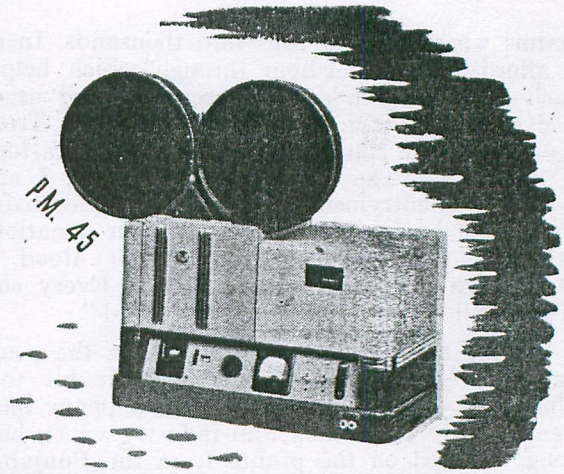

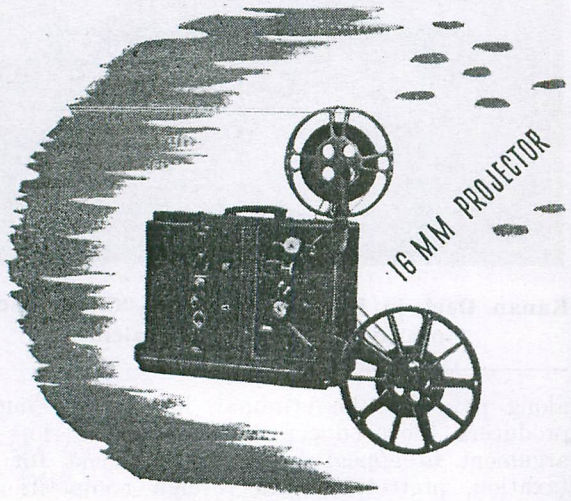

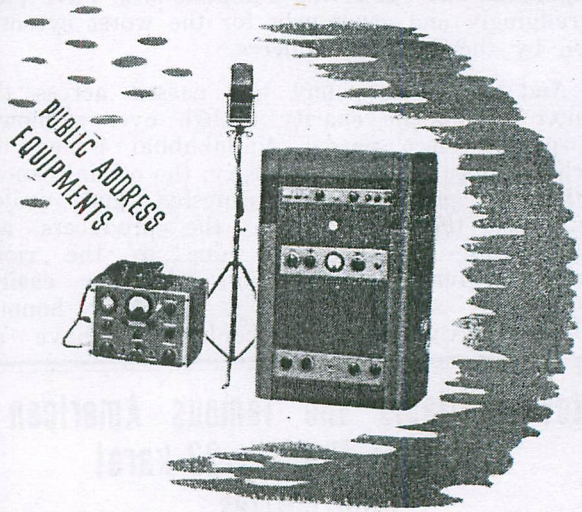

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Sardar Vallabhbhai's touching appeal on behalf of our suffering countrymen.

Sardar Chandulal Shah is reported to be worth a couple of crores of rupees, the money he has made in films. We dare not disbelieve this report as at the All India Film Conference recently held in Bombay, Sardar Chandulal himself declared in a tone of pride and triumph: "I have made tons of money and I am still making tons of money".

Chandulal's dazzling fortune has been built on the rich nucleus provided all along by the Punjabis. Over 70% of Chandulal's money has come out of the pockets of the Punjabis, who have generously patronized all the hundred Ranjit pictures, whatever their merit, and paid ungrudgingly for them. Some of these warm-hearted and generous Punjabis are no more, their wives have become helpless widows and their children hungry orphans. Their homes are in tragic ruins. The sighs of the stricken are now begging in return a little bit of all they once gave to Sardar Chandulal and Ranjit.

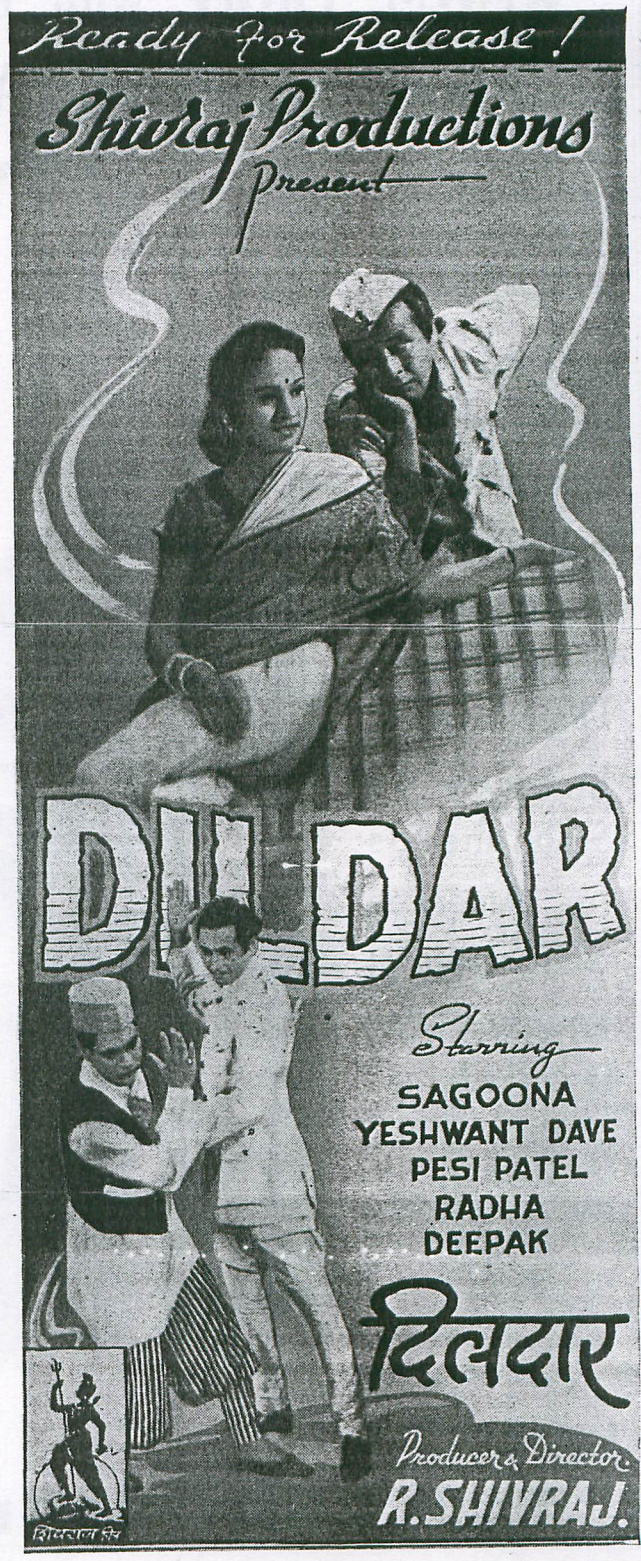
Sardar Chandulal and his partner Miss Gohar are leading race-horse owners in Western India. Their horse "Chakori" gave them last year a fortune beyond the dreams of avarice. This year again they have had a thunderingly successful racing season. Between two seasons they have jointly won over five lakhs of rupees in stakes alone—money for which the horses ran and sweated and Chandulal and Miss Gohar collected without a drop of perspiration. Add to this the stupendous betting profits on all the winners and it is not difficult to believe the well-founded reports that Chandulal and Miss Gohar have made at least fifty lakhs of rupees during two seasons.

Is it too much to expect from generous persons like Sardar Chandulal and Miss. Gohar a bit of their huge fortune to alleviate the indescribable sufferings of the very people who once gave these two a helping hand to build their present stupendous fortune?

Sardar Chandulal is in addition a man of position and considerable influence. He often describes himself as the "Cotton King" of Bombay. With his influence he cannot only make the other producers shell out their contribution to this great cause, but he can also ask his cotton, share market and racing colleagues to do their bit for the sufferers of the Punjab.

Will the Sardar of our film industry turn a deaf ear to the touching appeal of the Sardar of our nation? Let it not be said that Chandulal and Miss Gohar forgot the very people, who helped them once, in their greatest hour of need.

Even the stakes of Chandulal's race horses, which are merely the hobby of a wealthy man, will save many human lives in the Punjab. If Chandulal and Miss Gohar give at least this money, keeping their betting profits and film fortune intact, we shall admit that a race horse never before ran for a better purpose.



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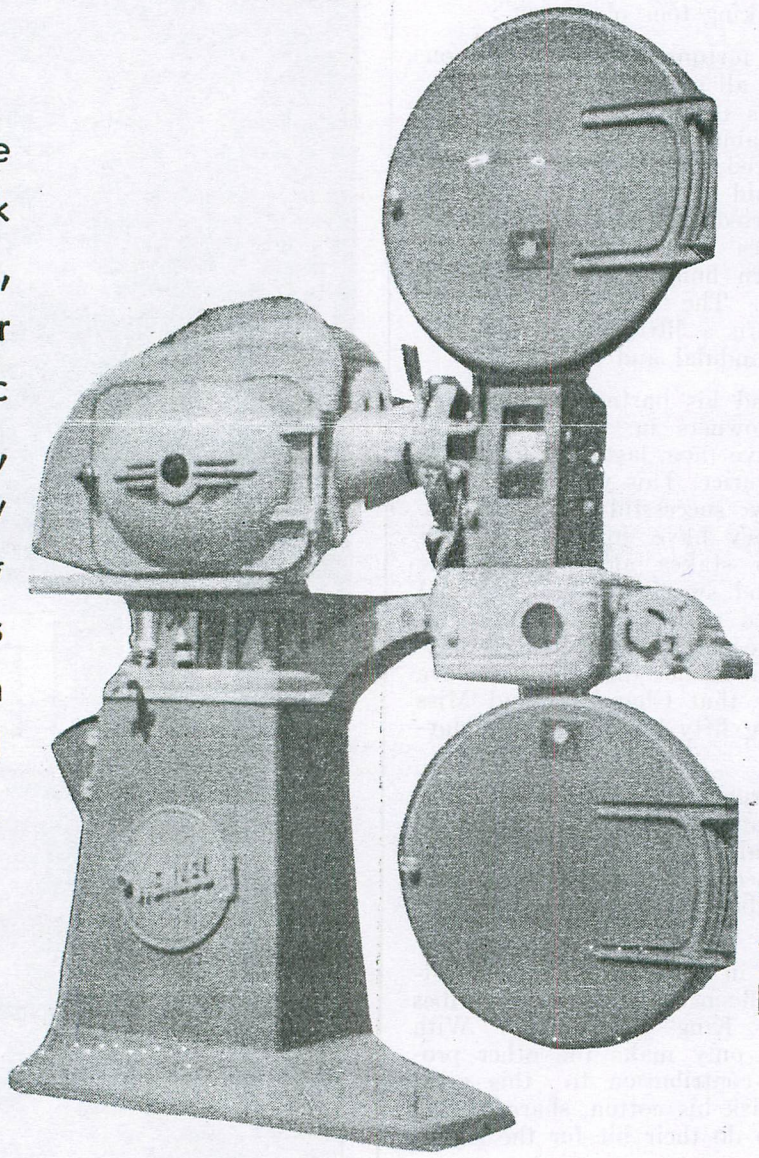

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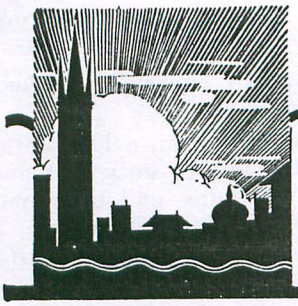

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

TWO BIRDS WITH ONE STONE

Making the riots an excuse, several leading producers like the Ranjit, Rajkamal, Jayant Desai, Kardar, Mehboob, Prakash etc., have asked their workers to go out and do what they like in future as their services are not required any more. Some of the producers have actually stopped their own production, of course temporarily, but are maintaining a skeleton staff of technicians to hire out the studio floors, at prohibitive cost, to small producers. By hiring out their studios, these money-conscious producers guarantee more than adequate return on their investment during the period when their own pictures are not under production.

This is a clever double-edged move to force down the salaries of the studio workers by starving them for some months and at the same time to inflate the prices of the pictures by creating an artificial shortage so as to get a good return for their war-time trash collected during the last five years. Our producers can't be accused of having intelligence in giving us good pictures, but they certainly have brains enough to know the various capitalistic methods of making money.

As a result of this manoeuvre by the producers, over 3000 skilled workers will be on the streets without even a dog's chance of getting any alternative employment, because film workers are of no use to other trades and industries.

And every one of these 3000 workers—technicians, lab men, assistants, painters, carpenters, moulders and coolies—had sweated through a long war, day and night without extra compensation or even thanks, to give their employers huge fortunes, which have enabled some of the producers to buy palaces, race horses and motor cars; to gamble recklessly on the stock-exchange, cotton market and the race course; while quite a few of them lavished their riches on a string of beautiful concubines. After getting all the fun with the sweat of their workers, the producers have kicked the workers today and left them on the streets to beg and starve or in the alternative to come back after months of starvation on a quarter of their old wages.

After this who can say that our industrialists are trustees of the poor workers? Their present act is damnably selfish and ungrateful.

Let us take the example of Sardar Chandulal Shah and Miss Gohar, partners of Ranjit. They are reported to have served their 700 and odd workers with a notice to quit. All these workers have been with Ranjit for years—years during which Ranjit produced a hundred motion pictures which gave Chandulal and Miss Gohar millions—millions beyond the mathematics of their combined brains.

Between the two they own studios worth lakhs, property at Jamnagar, "Dreamland" on Queen's Road where Miss Gohar gives expensive parties, over 50 expensive race horses worth nearly 10 lakhs, high stakes in the cotton and share markets and a fleet of streamlined motor cars. Intoxicated by his riches only a few months back Chandulal Shah openly bragged at the All India Film Conference: "I have made tons of money and I am still making tons of money". This man is spending over Rs. 15,000/- every month feeding horses but today he refuses bread to his 700 and odd workers who toiled and sweated for him for 18 long years to bring him a fortune.

In the recent four-month Bombay racing season, Chandulal's and Miss Gohar's race horses won Rs. 1,58,562 in stakes alone. In addition to this they are reported to have made over 60 lakhs of rupees as profits in betting. Good luck to them.

Geeta Bali, a charmer from the Punjab, will soon be seen on the screen in "Guest House", a picture of Mazhar Art.

But we ask the question: "Shouldn't a bit of this fortune be shared by those 700 loyal workers who worked through night and day sweating and toiling and smiling happily whenever Chandulal or Miss Gohar won a Gold cup at the race course?"

From the "tons" that Chandulal brags of having made, shouldn't a few "lbs" be given to his 700 loyal workers? Or should they be kicked out into the streets to beg and starve, so that Chandulal's overhead expenses may be cut down and new "tons" added to the old ones?

We still remember the day of the Ranjit Centenary celebration when 700 workers lustily shouted, 'Sardar Chandulal Ki Jai', 'Gohar Bai Ki Jai', "Dayaram Seth Ki Jai", "Chhotubhai Seth Ki Jai" and "Ratilal Seth Ki Jai". The grain of the capitalist shouts back the triumph of its spiritual conquest from the stomachs of the poor. But the poor in their utter loyalty lend to it a tone of sentiment and thus help the capitalist to look human. Have those "Jais" of different Ranjit "Seths" been forgotten so soon?

Chandulal and Gohar are not alone in this game of exploitation. There is Shantaram the man who went to conquer America and came back leaving behind 2 lakhs of rupees—money that could have given a living to the workers he sent out of his studio. A man who can spend 2 lakhs on a wild-goose chase can certainly afford to give employment to a couple of hundred workers through a few months of riot.

Then there is Vijay Bhatt of Prakash—the man who made several fortunes in "Ram Rajya" and "Vikramaditya". He has closed his shop and taken his tins to America to spend, perhaps, another two lakhs. Mehboob is another one who has given a walking-ticket to his workers and taking Sardar Akhtar gone to America presumably for fun and precisely to spend some Indian money in Yankeeland.

Still another one is Jayant Desai, a fast worker himself who expects every one to work fast and furiously. Jayant closed his studios and threw out of employment his fast and furious workers.

Yes, 3000 studio workers are today on the streets. Very soon they will have to beg and starve, while the producers whom they helped to earn a fortune will roll by in their air-conditioned Packards with their pet pleasures in their arms.

Will some one tell us what is to happen to these 3000 skilled workers?

PRICE OF OFFICIAL NEGLIGENCE !

Seven Boys Burnt To Death In Madras Film Fire

MADRAS, April 4.

Seven boys were burnt to death today when a fire broke out in a house in Alandur, a suburb of Madras, where used films were stored for the manufacture of bangles.

Soon after the house caught fire two of the nine boys engaged in the manufacture of bangles ran out and raised an alarm. The police and the fire-brigade arrived on the spot, and after fighting the flames for about an hour brought them under control. The charred bodies of seven boys were recovered from the house, which it is learnt, belongs to a businessman from Bombay.—A.P.

An exactly similar fire under similar circumstances had taken place at Andheri, a suburb of

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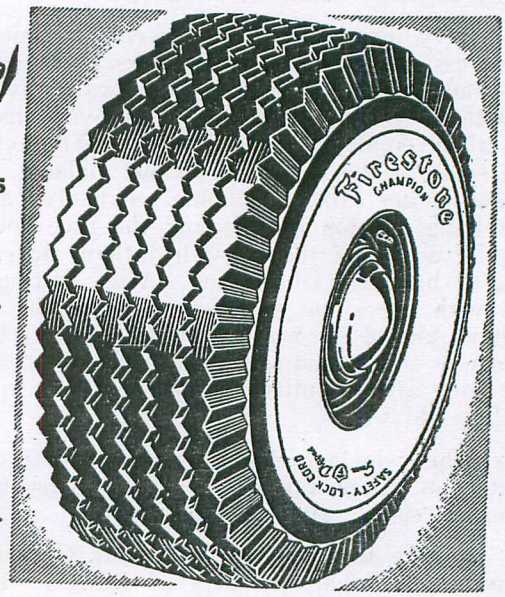


Anuradha, a talented artiste, returns to the screen after a long time in "Tohfa", a G. D. Seth production.

Bombay, on the 25th of October 1946, killing seven persons and injuring eight more. After "Filmindia's" strong comments on the tragic incident at Andheri, the Government of Bombay arrested Hiralal Kanji Patel, a bangle manufacturer, and launched a criminal prosecution against him.

But the Madras ministers, in their heat to grab power posts, seem to have missed this tragic case reported in "filmindia". Had they noticed the case in time, those seven young boys who were burnt to death at Alandur, would be living today. Though the Congress ministers loudly profess their sincere intentions to serve the people, there is little to choose between them and their bureaucratic predecessors in the matter of administrative and executive inefficiency.

Things are not turning out as expected and Congress ministers, barring a few happy exceptions, are not keeping their promises to the people. Some of these ministers have been so badly ridden by power politics that they have had no time even to think of the people that put them in their present power posts.

The least that the present Home Minister of Madras can do is to arrest the man who was running the bangle factory in such a negligent manner and prosecute the Bombay owner of the house for permitting the bangle manufacturer to store celluloid film on the premises without taking due precautions.

The local Municipal Executives should also be prosecuted for their woeful negligence in not inspecting such factories from time to time and permitting storage of highly inflammable celluloid films without taking proper precautions.

The bangle manufacturer should also be made to pay compensation to the parents of the seven little ones lost in the tragic fire.

It is high time that the Congress ministers of Madras stop throttling one another and start doing the work for which they were sent in by the people.

PANDIT SHUKLA'S SYMBOLIC TITBIT

Quite a few of our Congress ministers are excellent showmen. As all of them are sincere and well-tried social workers, who have qualified themselves through the popular jail test as undoubted patriots, no one can ever accuse them of being anxious to acquire some glamour publicity as a little recompense for their numerous sacrifices. And yet, some of their symbolic acts are so ridiculously transparent and unconvincing that people often find it difficult to continue looking at them with the same regard and reverence which these patriots once commanded with the very weight of their numerous sacrifices.

Our ministers do need cars—even posh and expensive ones—to save time and put speed in their work; they need the fashionable Gandhi cap in its spotless glory and at a smart angle to impress upon the masses the need of at least apparent cleanliness and neatness and they alo deserve the press glamour that is being thrown as a halo round their hard-working heads, but after all this one fails to understand why some of them disillusion their sincere followers by indulging in odd and impractical symbolic acts which have no social utility.

A newspaper report states that on the 19th of March, Premier Ravi Shankar Shukla of Central Provinces, accompanied by his colleagues, parliamentary secretaries, Congress members of the Legislature, the Director of Public Health, the Director of Information, the District Magistrate and the City and the District Superintendents of Police, rushed to a public road, swept it and cleaned a public latrine in Nagpur.

This was, of course, not so much to clean the road and the latrine because they were too dirty, but to slap the city's scavengers who had gone on a strike for higher wages and incidentally to instill in the people the correct spirit of social service.

After this we must really hang all the scavengers of Nagpur for compelling our hard working Premier Shukla, with his revered silvery locks, to clean a road and a latrine, even for symbolic purposes, when he had so much to talk and do in the Assembly, but in the true Gandhian spirit we let them escape seeking our consolation in the generosity shown by journalists by flashing the news of Premier Shukla's Gandhian feat in all the papers of India. Not that the magic touch of Panditji's broomstick suddenly cleansed all the latrines of

Nagpur and lent them the fragrance of social service, but there was at least one clean latrine in Nagpur for some hours, after Premier Shukla's pilgrimage, as a symbol worthy of emulation by the thick-headed scavengers.

What we would, however, like the old Premier to do is to use his broomstick in the dirty, ill-ventilated plague spots which are popularly known as cinema theatres in Nagpur.

If by his symbolic act of cleaning a latrine, the old Premier was anxious to broadcast his genuine concern for the health of his people, there is greater reason for him to order a general overhaul of the numerous theatres in his province—theatres that spread infection of fell diseases and bring death as a tragic visitor to thousands of homes every year.

A public latrine in a street of Nagpur won't kill so many people as a cinema theatre, which accommodates thousands of people every day, would do by spreading infection.

We admit that a public latrine facing an imposing broomstick in the hands of the Premier has greater glamour and publicity value than a cinema theatre which is to be cleaned by a tiny pen in power, but we don't think that our sincere politicians are so glamour-struck as to forego a lot of substantial social service for the symbolic titbit which Pandit Ravi Shankar Shukla indulged in.

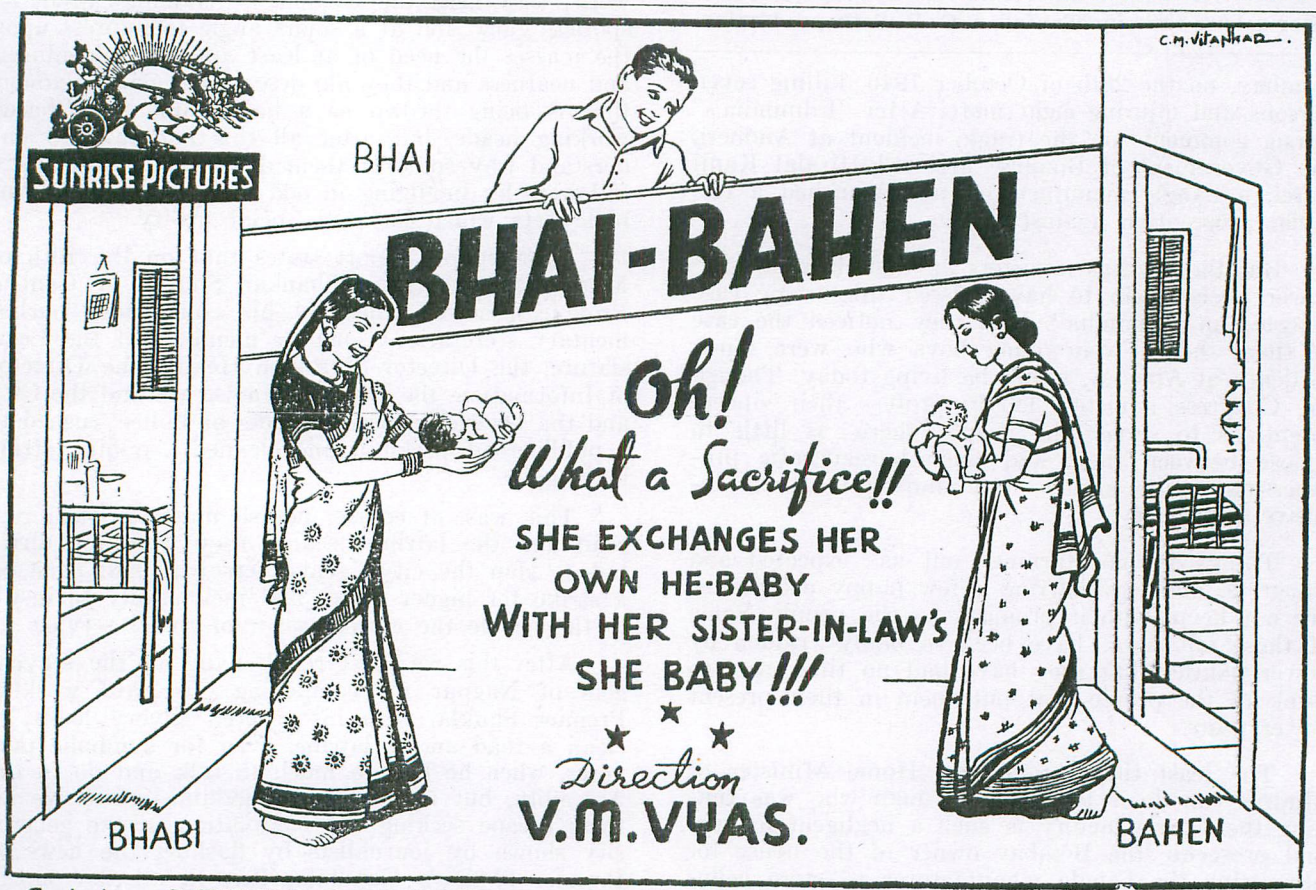
We don't want our popular ministers to give us social performances, we want them to give us social service.

BAN DALDA FILMS IMMEDIATELY

It is high time that we insist on some unanimity of thought and action from our popular ministers in the different provinces of India. If the country is to be planned on national lines, there must be some national consistency in the different provincial administrations at least on subjects which concern the health of our people.

Recently Mahatma Gandhi condemned the sale of Vanaspati ghee as a great fraud on the public. Some official scientists described the product as extremely dangerous for public consumption and even feared that the third generation of the users of Vanaspati ghee was likely to be born blind. That is a dangerous suspicion about a food product which is consumed by millions daily all over the country.

Strangely enough Dr. Hasan, the Public Health Minister of the Central Provinces when asked to impose restrictions on the sale of vegetable ghee replied, "The Government is advised that it will not be in the interests of public health to prohibit the sale of "pure" vegetable ghee or to tax it to raise its price." Evidently, Miyan Hasan seems to have remembered the taste of his "Kababs" done in vanas-



Contact:— SUNRISE PICTURES, TRIBHUVAN TERRACES, LAMINGTON ROAD, BOMBAY 4.

pati ghee and the resultant saliva seems to have washed off the opinions of scientists who have declared vanaspati ghee as a suspicious and dangerous product.

In the interests of public health, it is necessary that the Central Government do appoint immediately a committee of well-known scientists and public health authorities to investigate this matter thoroughly and find out the exact extent of harm which vanaspati ghee is capable of doing to the health of the people. The recommendations of this committee should provide the final guidance which our different provincial health ministers need to plan restrictive measures consistent with the demands of public health.

In the meantime, the Home Ministers of different provinces would do well to ban the circulation of some attractive musical films advertising the numerous benefits of Dalda Vanaspati. These films tell with a song how consumptives become athletes by using Dalda Vanaspati and how marital happiness is saved by its daily use.

Mahatmaji's weekly paper, the 'Harijan', states. "The production of vegetable ghee is indeed one of the worst forms of capitalistic exploitation of the masses and it is high time that the Congress Ministries realized the need for restricting its sale without loss of time. In fact the hydrogenation of vegetable oil should be immediately banned altogether. Advertisements deceiving the public into the belief that vegetable ghee is beneficial to health should be legally stopped. Those who cannot afford to purchase ghee should be induced to use pure vegetable oil and not 'ghee'. It is therefore necessary for popular governments to educate public opinion on this point. The enlightened public should also raise its powerful voice against this crime against society."

As usual we want Minister Morarji Desai to make a beginning by banning the advertisement films of Dalda Vanaspati. To let these attractive and dangerous films run a minute longer would in itself be an unpardonable crime against society and we are sure Minister Morarji would not like to be a party to this crime.

Not only must the films be banned, but their negatives also should ordered to be forfeited so that the poisonous propaganda is completely uprooted.

Don't we have a Health Minister in Bombay? What is that man doing if not looking after the health of our people? Is he waiting for the third generation to be born blind to open his own eyes?

FANS OR FRIENDS?

Two young men, Faiz Khan Kalekhan and Shafaat Khan Shanjaat Khan, were found guilty of having made indecent overtures to a young Jewish film actress over the telephone in Bombay and sentenced to undergo one day's simple imprisonment each and to pay a fine of Rs. 750|- and Rs. 250|- respectively, by the Chief Presidency Magistrate, Bombay.

Mrs. Lillie Judah filed a complaint that certain "annoying callers" were using words over the telephone "intending to insult her modesty and the modesty of her daughters."

The C. I. D. investigated the case and found that the two accused—one of them a production manager of a local film studio and the other an officer in the Muslim League National Guards—telephoned to the complainant's daughters several times a day—sometimes even at 2 A.M. A trap was laid and under instructions from the C.I.D., the girl met the accused at a city hotel after fixing a previous appointment over the phone.

Both the accused met her and to quote the words of the Magistrate, "Faiz Khan recited, in a most romantic fashion, Urdu couplets and before he exhausted his stock, Sub-Inspector Dastur apprehended them."

Convicting the accused, the Magistrate said that the offence was of a very mean type and observed that in such cases the most appropriate sentence would be whipping but unfortunately the law did not provide him with powers to order that punishment.

Well, this case is not a solitary instance of its kind. Misusing the telephone in this manner is perhaps one of the most popular pastimes with our young men of the day. No sooner they discover some number with a young girl at the other end, they begin their fiendish tricks and keep ringing up

This is a good study of Vanmala in "Pahela Pyar", a social story of Sagar Movietone.

at all hours, pouring out the most annoying words and often very filthy ones too.

Film stars are popular targets of these phone fiends who seem to take a peculiarly sadistic delight in waking up the stars at all hours of the night only to hear some crude romantic Urdu couplet or a Saigal-song of sadness or even some filthy abuse.

Whipping is too mild a penalty for these young scoundrels. Six months' hard labour is the least that these rogues deserve. The police authorities should take greater notice of such crimes to save respectable people from the anti-social activities of such young and irresponsible persons.

YOU'LL HARDLY BELIEVE

That Producer Kanu Desai invited Premier Kher and Minister Morarji Desai to visit a set of "Geet Govind" to counteract the vulgar romance of Pandit Indra, the modern Jaidev, who has written the songs.

That ultra smart Kanu and Chanchal Chuni photographed the popular ministers who are now featuring as heroes in the advertisements of "Geet Govind". That is a warning to Baburao Patel to keep his hands off the picture.

That the Producers' Paradise at Sandhurst Road doesn't need permanent legal advisers as, "it is not in need of much legal advice". True, you don't need legal advice for illegal activities.

That the angels in the Paradise have quickly revised their decision about the 12,000 feet ceiling for films because of the riots all over India. "Times are bad for the producers", said "I-My" Chunilal, and producers need enough footage to hang the rioters. With a quorum of four, the other three agreed.

That the angels in Paradise strongly disapproved dubbing Soviet films in Indian languages and refused to reduce the import duty on such films. And we were under the impression that the Central Government had something to do, with import duties. Evidently Chhotu, Janak of Janak, is in charge.

That with Chhotu, Janak of Janak, defying Stalin in this manner, there is a risk of India being invaded by Russians. We recommend their postponing the invasion till after the rains.

That Multani, the long-nosed Editor of the Paradise press, has given a few tips to Mahatmaji's "Harijan" about journalism on motion pictures. Mahatmaji will now walk to Bombay to garland Multani.

That Vijoo, Ranjana's favourite director, met Pearl Buck, the American writer with Chinese measles and almost killed her with "Ram Rajya". That polite Pearl will now throw a few pearls before Vijoo but Vijoo—

That when Vijoo displayed all his gold medals, which publicity man Bhadrakumar Yagnik had made for Vijoo, old Pearl fainted and wondered whether she had seen a circus clown or a film pro-

The Message—

FREEDOM GOES TO THOSE WHO DARE AND ACT------

await

CHHEEN LE AZADI

—A SOUL-STIRRING TALE OF FREEDOM IN PERIL.

ducer. In America they don't put a medal even round M.G.M. Leo's neck.

That Vijoo threatens to produce the story of Lord Buddha in Hollywood to silence the Indian Buddhists who refused to allow Vijoo's meddling with their revered prophet.

That Bhai Jan Mehboob has taken Sardar Akhtar to Hollywood to show to the Yanks there how Indian stars look like when they get old. That is new business for Max Factor.

That Bhai Jan Mehboob will also show them "Humayun" and prove to the Americans that the Mughals ruled India once and they deserve to rule it again.

That with Bhai Jan in Hollywood, Miyan Kardar and Begum Kardar have to chaperon Mrs. Mehboob No. 1, through the crowded promenade of Marine Drive.

That till Bhai Jan returns Miyan Kardar can't take Begum Kardar to Hollywood nor can "Shah Jehan" cross the Atlantic. That is a pity! Kardar has trumps in both.

That Ranjitlal, the Sardar of the turf, also intends to take Gohar, we beg your pardon—Miss Gohar, to Hollywood with the tins of 100 horse brand pictures. Hollywood will never recover from the hundred-fold shock.

That in trying to justify his vulgar dialogue of "Panihari" Pandit Indra made a greater fool of himself and disclosed the fountain from which he has taken his sips of vulgarity.

That Pandit Indra doesn't yet know the definition of the word "friend". He thinks that those who give him a free lunch are his best friends. He needs the certificate of his lunch-time friends to realize the stupidity of his acts.

That, though unconvinced, Pandit Indra is reported to have taken a vow by the cow and Ranjitlal, Gohar and the Ranjit horse, not to write a vulgar word in future. We hope he keeps his word at least to save the imposing symbols by which he has sworn.

That "I-My" Chunilal expressed his strong disapproval of the intellectual limitations of the members of the Censor Board. Home Minister Morarji Desai will now call upon "I-My" Chunilal to appoint the next board.

That 400 million Indians did not read "gentle" Jamsu's certificate to M. N. Roy. And Jamsu and poor Hilla had worked for a month, overtime, in drafting the description of an impossible man. Well, Jamsu must wait till we have 100% literacy in the country. In the meanwhile he should produce "Jantar-Mantarwalli".

That film-actor Motilal acts the god-father to a new set of children every week end. The recent squad belonged to Shobhana Samarth. That is a good profession these days seeing that prices for screen acting have rattled down dangerously.

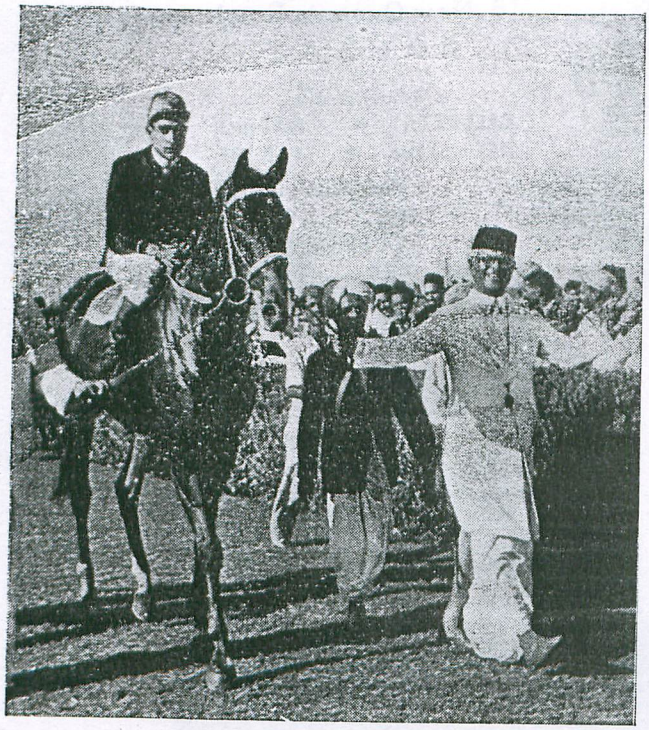
That with the Bombay racing season over, Nargis is likely to put on weight having no winners to run after. The kid should now have some fun at home with a toy horse to keep herself slim. We don't want horsy heroines on the screen. Do we?

That Producer W. Z. Ahmed will soon beat Pandit Jawaharlal Nehru in personal popularity seeing that more and more people are running after him every day. Ahmed's fans won't let the poor fellow work quietly in his studio at Poona.

That the man who beats everyone, including Jawahar and Gandhiji in having a crowd of reverent followers, is Shiraz Ali Hakim of Famous Cine Laboratory. His camp followers camp at his residence at all hours of the clock and don't allow him even to sleep in his own house. What price popularity!

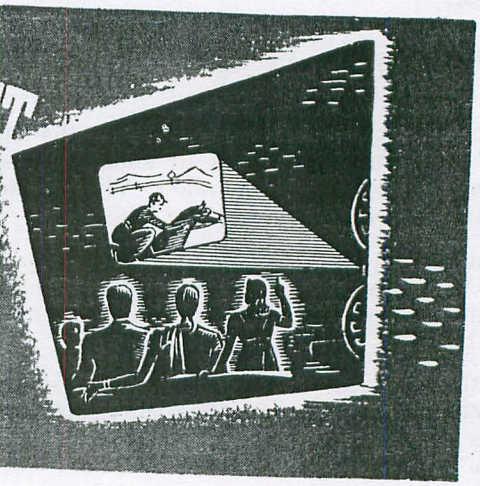
That as a result of all this devoted adulation, Shiraz has come to believe in the theory of perpetual motion and keeps moving mysteriously like the scarlet pimpernel.

That this game of perpetual motion is likely to be popular and infectious among the film producers and it may someday secure the patronage of some well-known personalities like Ranjitlal, Chanchal Chuni, Chimanlal Trivedi, Shantaram, Winayak and many others.



"Chandulal Sethki Jai" says Chandulal Shah himself after winning the Rajpipla Gold Cup with "Push On".

SELL-TRAIN-INSTRUCT WITH THE 'Debrie 16' Projector!



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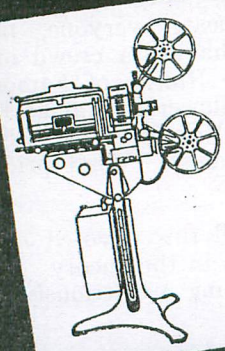

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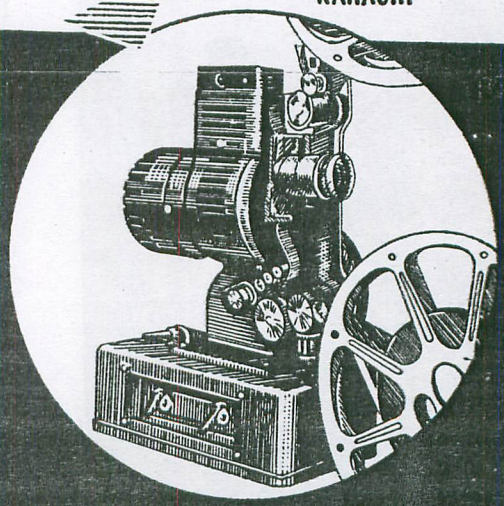

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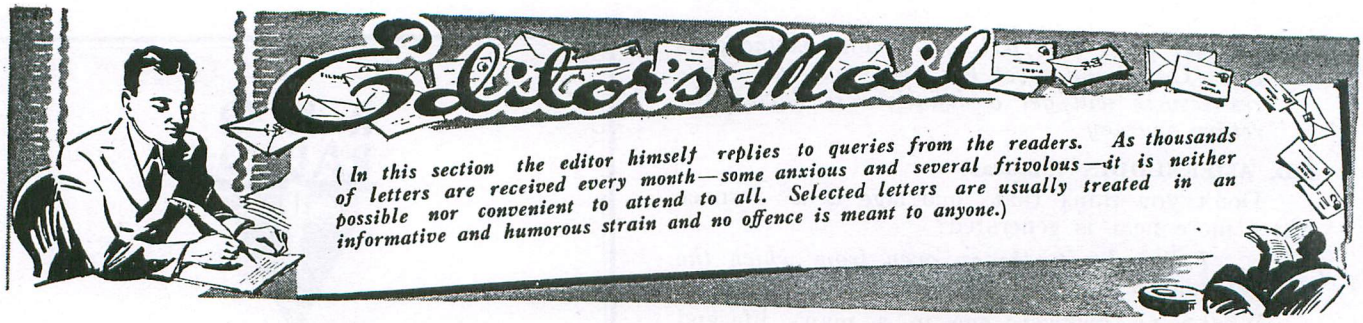
Editor's Mail
(In this section the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MISS PREMLATA DEVI (Secunderabad)

If the Whipping Act had been in force, how many lashes would you have given to Pandit Indra for writing vulgar dialogue in "Panihari", a picture insulting Indian womanhood?

I would have hanged him had it not been for my respect for the gentle, innocent woman whom the fellow has the good fortune to call his wife.

KUL BHUSHAN SEN (Lahore)

Why, through ages, artists have been painting female nudes?

The world has always belonged to men and the female figure has always been their supreme prize. Men are the buyers and artists paint what sells.

P. BHOLANATH GOPALBABU (Bombay)

Shobhana Samarth is often found with her children. What do you think of her as a mother?

That little Muslim child at the feet of Gandhiji has seen the glimpse of Allah in the unique man with the staff. In that little one's "Sijda" is the proof of the universality of God.

A good mother. And we often see Motilal looking after the children.

KR. RAJENDRA SINGH (Agra)

Is there any chance for an old woman to get a job in the film industry?

We have many old women working in good roles and earning thousands every month.

Is there any harm in marrying a prostitute?

Read "Camille" by Alexander Dumas and tell me your impressions.

Is death possible from love-sickness?

Not without the help of a good dose of opium.

TAHIR SOLAIM (Benares)

I don't hear anything of Sohrab Modi's present activities. Is he still an active producer?

Very much. You'll know the result shortly.

AMAL GHOSH (Howrah)

What is Hari Shivdasani doing these days?

Leading a married life.

G. KAMESHWAR RAO (Secunderabad)

Can Suvarnalata sing?

Sing? She has to play gramophone records to lull her baby to sleep.

SAMSON G. TATA (Jalna)

Why do people lick and stick stamps?

Because the stamps provide free gum.

How is the sound of a kiss spelt?

Pa! If you do it often you end by being "papa".

N. S. VENKATA RAO (Vontikoppal)

Do you believe in keeping our women in the kitchen or permit them to sit in the drawing room?

I believe in taking them for a walk along the seashore. Women need fresh air and freedom as badly as men.

J. K. LALL (Lahore)

Can you explain why director Vijay Bhatt has given about fifteen sleeping poses of Mridula on different beds in "Samaj Ko Badal Dalo"?

A resting woman is easy on the eye and Vijoo has a weak eyesight which he doesn't like to strain.

S. G. KRISHNA (Madras)

Why does Protima Das Gupta produce a vague restlessness in me whenever I see her pictures?

She gives that feeling to many young girls too. Come and meet her once and the vague restlessness will get a definite rest during the return journey.

MD. AMEENUDDIN (Madras)

Don't you think that marriage is a furnace where more heat is generated?

I thought it was an oven from which the little buns fell into the cradle.

What is an awkward age in a man's life and when does he reach it?

When opportunity is twenty years younger and desire fails to kindle a spark in the physical frame.

Is the Indian film industry a democratic organization?

There is communism in its artistic existence. Grocers, brokers, idiots—one and all—form a loving brotherhood to strip art of the least pretence of anything artistic.

V. N. NIKAM (Bangalore)

What is the difference between a mistake and a sin?

Mistake is a friendly estimate of an act, sin is the prudish one.

KAPOOR CHANDRA AGARWAL (Oudh)

A friend of mine directs me to ask you on his behalf, 'what is the most common disease among stars'?

Swollen head.

How did you like "Notorious"? Do you agree Cary Grant and Ingrid Bergman have done superb acting?

If smelling each other like dogs is acting, Cary and Ingrid have done it superbly.

MISS N. K. ROMA (Calcutta)

Why has Kanan started acting in pictures like "Arabian Nights" which is not as good as her previous ones with New Theatres?

Only in phantasies like that can we accept her as, "a young and beautiful heroine".

What is the idea of our film stars going to races when they have enough money?

Because they have more than enough.

J. S. RASTOGI (Cawnpore)

In 'Anmol Ghadi', the hero comes back from Bombay to his village after many months. During that period there was nobody in the house. Yet he finds his house unlocked, neat and clean and his bed in proper condition. Is it not a blunder on the part of our wise director?

You shouldn't look a gift horse in the mouth so closely.

B. SHANTARAM (Coimbatore)

Where are these actors nowadays: Aroon, Umakant and Shahu Modak?

I guess they have gone back home leaving us in peace. Or haven't they?

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Sudha Rao, still another newcomer, comes to the screen in "Hamari Halat", a social story of Chandu Productions.

D. WILLIAM MOSES (Tanjore)

If I send you Rs. 500|- as your birthday gift will you accept it?

You bet I will, knowing that you won't come and ask me for a good review of some picture.

AMLA TANDON (Cawnpore)

Whenever I go to college, boys tease me. What should I do?

If there is admiration in the tease turn round and thank them. If you haven't the courage to thank in words, blush. That is if you can blush. When boys see a blush, they soar 10,000 feet above sea-level.

SALEEM MOOSAVI (Hyderabad Dn.)

What do you do when you get disgusted?

I don't moon and mope. I shout and thunder in an attempt to adjust things to suit me.

H. C. GUPTA (New Delhi)

Name an actress who is accustomed to 'fast', 'prayer' and 'privacy'?

I could name many who fast, pray and need privacy and then comes the meal.

JAWAHIR S. THANVI (Jodhpur)

Will you be affected by the order of the Governernment of Bombay that horse racing will be stopped after six years?

Yes. I shall miss some familiar sights such as Chandulal's flying dhotie, Chimanlal's one-eyed search for new stars, Bulbul's steady vigil between the two cloak-rooms, Motilal's paging of Kashmir, Nargis's naive universality, Vanmala's Sikh guards without their kirpans, Shobha with her distinctive life-partner, the autumn romance of Sohrab and Mehtab, Veera with her army of tipsters, Suvarnalata with her cave-man, Nanda with his air of self-importance and a thousand more sights, too many to describe, but all of them as fascinating as the solitary winning post on the race-course.

REVI DUTT SHARMA (Jullundur)

What is the best part of a kiss?

The intention behind it.

S. ALI MEHDI (Lucknow)

Has comedian Dixit ever tried any slimming course? If not, why?

If Dixit starts slimming, his bread will get thinner. He looks slim enough these days with less work to do.

P. ANNAMALAY (Bellary)

How is it that a woman worries about the future until she gets a husband?

He takes up from where she leaves and carries the worry to the grave.

MISS ANWAR HAMID (Bombay)

Geeta Nizami is neither beautiful nor knows the art of speech. Why then is she given the role of a heroine?

People are so sex-starved in this country that seeing even a Ladies' Cloak-room gives them the thrill of a romance. Geeta is after all a young living woman and that is certainly more soothing to the eye than the unknown prospects of a cloak-room.

SITA RAMAN PRATAP SINGH (Calcutta)

What sort of songs do you like best?

As film songs usually have no poetic thoughts, I like the ones with good tunes. Very rarely I find one with thought and tune in harmony.

J. P. SAWARIA (Bilaspur)

What do you think of Atlee's latest statement?

When a fat man becomes ill and thin, he has to throw his old coat away. Besides, the old purple and blue of Imperialism are not popular shades in modern society.

What is your opinion about widow-marriage?

I think the widow's opinion is more important.

N. S. V. CHALAM (Bangalore)

What is your frank opinion about the music of K. C. Dey, the blind singer of Bengal?

Frankly, I don't think much of him as a musician, though a couple of his songs had become popular once.

We, Madrassis, are proud of the fact that we have not had any communal trouble in South India. Are we not entitled to some credit in this respect?

You have recently passed through something more disgraceful—a community quarrel which threw out Prakasam.

A. G. KRISHNA (Poona)

What sort of books do you read?

All sorts, except those on films.

Why is it that you are keeping mum over the charges levelled against you and "filmindia" by other journalists?

I have no time to bother about what others say about me. My head is full about things I have to say every month and that is a full-time job.

MISS CHANDRA TAHILRAMANI (Karachi)

What would you do if producers abused you in a language you did not know?

They do and in a language I know too well. That is the kick I get out of life.

S. D. BOROOAH (Sibsagar)

Can Jawaharlal be induced to play the main role in any picture?

He is already the hero of an epic called "India". His performance will be our nation's immortal heritage through ages to come.

HARISH CHANDRA (New Delhi)

Do our producers take us for suckers that they should provide us with cheap cock-and-bull stories in our films?

You have said it, son.

P. GOPAL KRISHNA (Vizagpatam)

You say that Gandhiji's goat cannot be a rival of M.G.M.'s growling lion. But I think it represents the serene culture of India?

For heaven's sake let us be saved from the serenity of a goat, be it of Gandhiji or of God in heaven. If we go on believing in goats any longer the world will start milking us endlessly. Haven't the British taken enough from us in two hundred years of mass milking?

S. SULAIMAN AHAMATH (Colombo)

How is love measured?

Different days, different ways. In old times lovers died for each other and gave the world the exact measure of their love. In present times, the system of reckoning keeps constantly changing. You have to count the cinema shows jointly attended to harness the darkness to give some sunshine to puppy love. You must ask the moon for an inventory of what was seen from above in dark spots, garden seats, country lanes, motor cars etc. You must read the tell-tale faces of the parents of both the parties. Their pathetic helplessness betrays the agony of an age. You must observe the hands of the male of the species to see if the fingers are tough and if there are corns on the palms, to find out whether he has been massaging the legs of his lady love. This is a favourite pastime of lovers these days. Working girls have young

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vagabonds from rich families waiting in the sun in the afternoons on pavements with packets of sandwiches under their arms to step jointly into an Irani restaurant and break the bread together. And last but not the least, count the perfumed letters exchanged between 'Romeo' and 'Juliet' to know the dividend modern love is going to pay.

NARENDRA KUMAR (Bombay)

What happens when an irresistible woman acts on an immovable man?

The man moves and the woman stops resisting.

I am thinking of remaining a bachelor for ever. Won't they accuse me of fighting shy of shouldering responsibility?

They will suspect you of something else. they always do. That is the main trouble about "they".

M. N. BHARWANI (Hyderabad Sind)

Here a boy loved a girl, then got engaged with another and recently married a third one. What is your idea about this?

Let us pray he doesn't live with the fourth. Anything can happen in Sind.

EHSAN RASUL KHAN (New Delhi)

Do you go through the little ceremony of thanking God whilst you take your meals?

I thank my wife for the meals and God for the wife.

DRU M. HINGORANI (Karachi)

Why do most of the Indians hate ball-room dancing when dancing is considered to be an art?

Indians don't like their women in the arms of others, nor do I.

Sind is the most fashionable province of India. Why?

Because the Hurs dispose of those that live too long. Yes, it must be pretty fashionable with the Hurs all over.

What life do you like fast or slow?

Crowded.

MADAN LAL BEDI (Cawnpore)

Which place in India in your opinion is the best for celebrating honeymoon?

A bed room is about the safest place. The rest of India is too crowded with 400 millions sprinkled all over.

H. P. JAGGI (Dehra Dun)

What sort of memorial do you think would be best fitted for the late K. L. Saigal?

Hanging the other crooners in a public square.

MISS LILY JALNAWALLA (Lallagud)

Does poverty affect a loving young couple and blast their love?

Not the sympathetic type of poverty in which two meals even though poor are available. There is another type of poverty which turns the stomach into a burning furnace. Love melts in the flames of this furnace.

M. L. BISHENPINJRI (New Delhi)

What will the bearer community do after the "Burra Sahibs" leave India?

The "Burra Sahibs" are an immortal race even if their costumes change from age to age. The bearers will salute the white-capped Burra Sahibs whose wives have already begun to launch aeroplanes, ships etc. Even in the Gandhian philosophy there seems to be scope for the birth of a new aristocracy.

B. G. SWAMIDOSS (Madras)

What is the best way to address one's sweetheart?

Put the world in your eyes and look; hang the tongue out and drop the saliva on the carpet. The other one will soon wag her tail. When the tail wags, the traffic signal is given.

SUDARSHAN D. GUPTE (New Delhi)

I think you won't mind if I call you Sardar, on behalf of all the readers of "filmindia"! Or will you?

Don't! Sardars in the film world crack up too soon.

Those bony legs are the two pointers of Eternity marking footprints of guidance to the haven of peace and love. Run, oh sinners, run behind to catch the dust of his saintly feet if not the glimpse of his divine face.

People say ta-ta when parting, why not Ba-ta?

If they do, that Czechoslovakian shoe-maker will claim royalty.

B. S. KATHPALIA (Karachi)

Is moderate drinking a vice spiritually or morally?

No. But physically even a single drop is poison. The human body is not built for strong drinks.

PRITHI PAUL SINGH (Lahore)

Why do women usually wear shoes with such high heels?

To get closer to honey-height.

Do you think our producers can ever give us a picture like "Son of Lassie"?

We might get a dog to do all that Lassie does but not a dog to produce a picture like that.

S. L. UNAWANE (Poona)

My girl friend though a staunch Congress-woman, gives preference to English pictures and not Indian ones. Can you guess the reason?

Commonsense. Send me her photograph. I want to see a staunch Congress follower with such natural instincts.

SRINIVAS BALAJI ARNICAR (Arkonam)

A great saint has said, "blessed is he that remains a bachelor throughout his life, free as the morning air, fresh as a new-born flower, pure as a dew-drop".

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Take that saint on an air-trip and let him meet an air-hostess. Tell me what he says after the trip.

Is it a fact that women are cats?

I don't know but they have never seriously denied the charge.

N. V. SARMAN (Calcutta)

Why are you so much after Morarji Desai?

He has committed the crime of agreeing to serve the people. He has to pay the penalty with tiring days and sleepless nights.

What if Begum Rashid (Durga Khote) becomes one of our ambassadors to a foreign country?

She will do better than Krishna Menon, Nehru's blunderbuss. That woman has both charm and brains.

A. NAJMUNNISA BEGUM (Melvisharam)

Indian film journals often publish news about Hollywood, its films and stars etc; likewise is there any American film journal publishing news about our filmdom?

The Americans are insular, self-centred and ill-informed. They are bad students of geography. The only world they know is Yankee-land.

How to cure the polygamous cravings in man?

Feed the brute, he always comes home to roost.

MRS. K. R. RANGIAH PERIKA (Secunderabad)

What do you think of a man who sleeps with spectacles on?

He will also need them on his last journey to find his way.

How far is it good to practise that Christian precept, "Love thy neighbour as thyself"?

But the neighbour often has a husband and that is sometimes a sixfoot risk which calls for the exercise of the other Christian precept about offering the other cheek if one is slapped. These Christian virtues have always been too puzzling.

ABBAS ALI JAMAL (Raipur)

While vulgar songs are being eliminated from films, is there no way whereby they could be discarded altogether from gramophone records?

Let us give H. Lall of H.M.V. an opportunity to answer this question. We shall know at least the ethics of business observed by the world-famous Gramophone Company.

S. N. SUBRAMANIAN (Poona)

Do you think that unity in dress is essential to achieve unity in a nation?

Wasn't there a perfect unity of dress between Hitler and Churchill? And yet—

V. N. BALACHANDRAN (Tiruppatur)

Why is it that there are so many girls wearing goggles nowadays?

Our girls have just started looking around and finding things for themselves. Through the

goggles you can see without being caught. And nowadays goggles have glasses which don't even distort colours.

SANGAM LAL AGARWALA (Aligarh)

What is the definition of a loafer?

The man who lives on his neighbour's loaf.

What is your impression about Miss Amtus Salaam, a well-known Muslim girl who observed a fast for 25 days for the sake of Hindu-Muslim unity?

She wasted her time unless she had chronic constipation.

M. QALANDAR (Lahore)

I find the Indian girl just "flesh". How about you?

People find what they search for.

D. NATARAJAN (Bombay)

Do you believe in devils?

No. I have lost faith in them after 20 years of close association.

R. G. UPADHYAY (Jaunpur)

If one group of people mercilessly butchers a weaker group, is it possible to forget and forgive the murderers without retaliation?

Delayed retaliation stinks of vindictiveness and is an equally heinous crime. Retcliation on the spot has the flavour of self-defence.

K. V. RAMANA (Bezwada)

How important is money in a marriage?

It lends romance to a marriage.

M. P. MAHENDRU (Kamptee)

Do you like fanaticism?

It is a virtue in self-defence.

SURAJ PRAKASH DUTT (Rawalpindi)

If you slap me on one side and I offer you the other side also, what will you do?

I shall consider it a waste of a good slap and avoid meeting another idiot like you in future.

SAILENDRA NARAYAN SINGH (Raidih, Orissa)

When should one go for a second marriage?

When one prefers the pinch of a new shoe to the comfort of the old one.

CIRYAM B. JAYAKAR (Salem)

My friends laugh at me because I wash my clothes, polish my shoes, sweep my room etc. How am I to convince them that there is nothing wrong in what I do?

Don't bother. I write "filmindia" and people say I am in a wrong profession.

M. E. DINKAR RAO (Madras)

A. R. Kardar is not such a genius as you describe him to be. Don't you think you have boosted him too much in "Shah Jehan"?

I boosted the direction of "Shah Jehan" and not Kardar the director. Kardar, the director, has given us bad pictures too. I review pictures as I find them and not persons as I know them.

NIAZ R. KHAN (New Delhi)

Why is the blush of a woman so short-lived?

When did you last see a woman blushing? I thought modern women had forgotten the gentle art of old-fashioned blushing. Nowadays they carry a Max-Factor blush which lasts from breakfast to supper.

When did the last drop of tear find its way out of your eye?

Only recently when I read a morning paper announcing Saigal's death. And that was not the last tear. There will be many more. I am also weak and human like others.

K. V. RAMACHANDRAN NAYAR (Palghat)

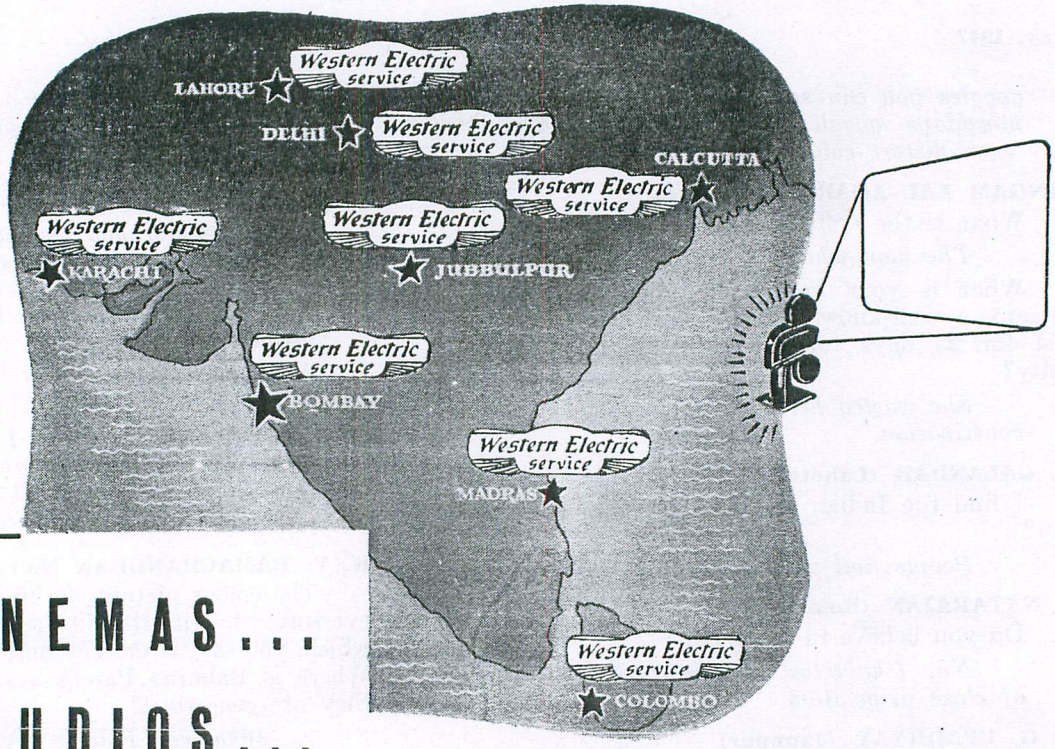
The colour pictures in "filmindia" are a positive eye sore. I write this in the same spirit of candour, which, you say, is the key note of your film criticism. Where is Baburao Patel's aesthetic sense as far as they are concerned?

What can I do to those faces which producers call beautiful and spend lakhs to emphasize their illusion? The few good faces we had once have acquired wrinkles now, and the new faces that have come are fit only for their mothers' eyes.

JAI PRAKASH GUPTA (Delhi)

When I see Nazir acting as 'Majnu' or 'Wamiq', I get a headache and feel like vomitting?

Meenaxi brings the responsibility home in "Meri Amanat".



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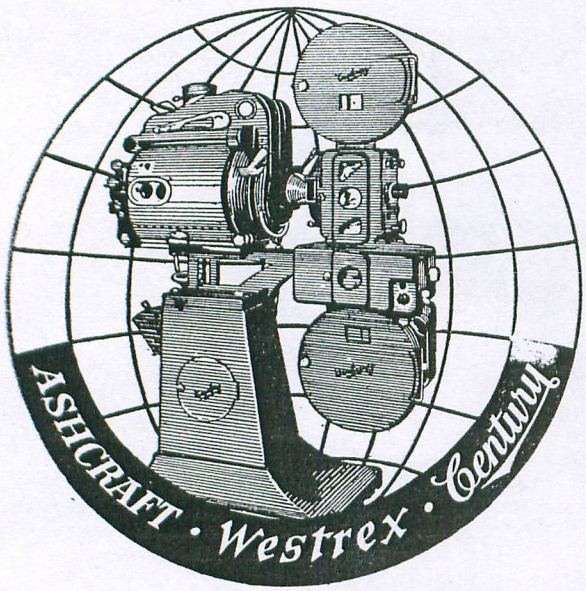

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Sulochana Chatterjee is looking more charming every day. Watch her in "Pahela Pyar", a Sagar picture.

Why don't you? If a hundred people vomit in a theatre, quite a few thousands will be saved the torture.

L. P. SINHA (Gaya)

What do you think of Maulana Azad's programme of mass education through films?

That is so much tall talk. I'll take a bet with the old fellow that nothing is going to happen for years to come.

U. N. GUPTA (Lucknow)

How is the present political chaos affecting the film producers?

It is taking the butter off their bread.

NARINDER NATH DUGGAL (Rawalpindi)

How many film companies are there in the Punjab?

As many as there are people in the film industry there. In the Punjab each film worker needs a film company of his own for his spiritual salvation.

V. SAGAR (Iraq)

I have read in one of the papers that the "famous" playback singer Amir Bai Karnatki has died. Is it true?

Not yet.

GOPAL CHAND (Simla)

Suppose our film industry becomes the pride of our nation, where will "filmindia" stand?

In the van, as now, coaxing and scolding through an endless journey of progress.

M. P. MAHENDRU (Kamptee)

What are the requisites of a film company?

Wealth, woman, wine and a waster.

Why are Muslim social pictures gaining ground these days?

Because they are produced by people with more enterprise and imagination than the old idiotic producers with their dhoties flying in the air.

R. SRINIVASAN (Bombay)

Ranjit, after their success in producing 100 pictures in 15 years, have announced the names of 14 more. Is their announcement meant to convince the world that their life is not ebbing but that they are alive and kicking? What will the quality of their 200th picture be like?

Why hasten a frightful nightmare by worrying about it now?

A merchant, it was recently reported in the press, had abducted Khurshed Begum, a film actress. Is she a Ranjit star?

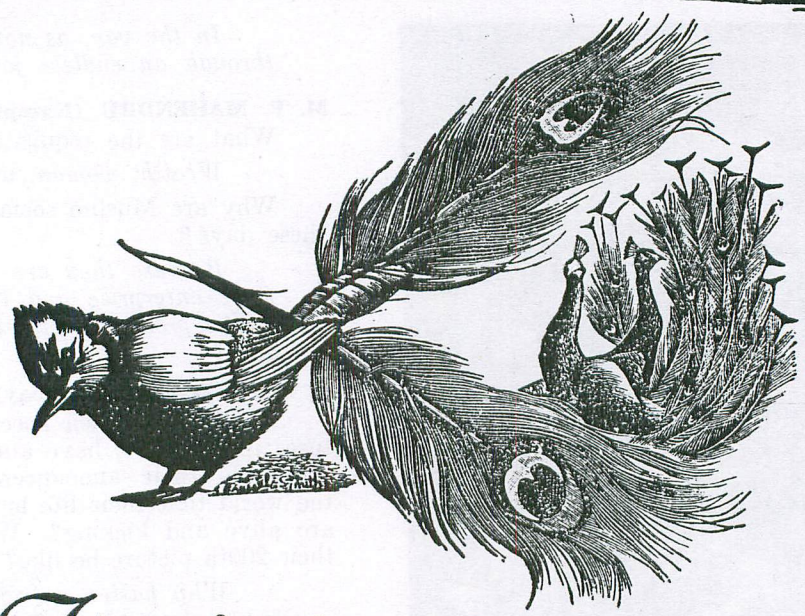
No. She is another Begum who was once a P. B. Jhaveri star.

A. A. KHAN (Kirkee)

If like the Madras Government, Bombay also stops races, how will this affect the race lovers in general and Mr. Baburao in particular?

Mr. Baburao has only one horse with three legs which he proposes to present to Jawaharlal

Here is a pathetic situation with Dulari in "Krishna Sudama" of National Artists.



Fine feathers do not make fine birds

Once there was a Jay who wished to mingle with Peacocks, so he tied to his tail many Peacock feathers which had fallen to the ground. When he approached the Peacocks they recognized the deceit, and chased him away. The Jays, watching his behavior, were equally scornful saying: "Fine feathers do not make fine birds."

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Nehru. But it is idiotic to kill sport even if there is a gamble in it.

ATIQUZZAMAN KHAN (Calcutta)

What is the best book you have read on sex?

I have not read one yet and I didn't know that one could get sex out of a book. Did Adam read a book on sex when he met Eve?

If vice is filtered what will be the residue?

Desire.

Why do Western India girls possess frigid complexion while Northern India lassies have a burning exterior?

Girls in Western India, due to their cultural traditions, are more subdued but I don't think they are frigid. The Northern ones are good picnic models and naturally more effervescent.

SOMESH P. A. (Benares)

Why do Indian producers and directors jump into production of Indian films when they haven't got brains enough to understand unnatural sequences with which they fill their pictures and which are so obvious to ordinary filmgoers like us?

To prove again and again that people who see Indian pictures are damn fools.

KRISHNAN KUMAR (Sialkot)

The Government of Punjab has ordered that liquor should not be served to the students. How will it affect them?

Prohibition or not, K. N. Singh is still at it in "Pahela Pyar", a social story of Sagar Movietone.

I did not know that the Punjabi students needed alcohol to wash the studies down their throats. It is a disgrace to see students drinking liquor. Any student found drunk should be whipped in a public square and also the man who sold him the liquor.

NARENDRA KUMAR (Bombay)

Who is the most beautiful woman in the world?

The one that sits in your eye without bringing tears.

CHIMANLAL N. SOLANKI (Raipur)

Are the children of well educated parents more intelligent than those of poorly educated parents?

That is the general expectation but there are crowds of exceptions.

HAMID TAREEN (Bahawalpur)

If a woman can do the work of a slave to her husband, if she can cook, wash and clean things for him, why should not a man be ready to do every job for a woman whom he professes to love?

What will the woman cook, wash and clean if the man doesn't go out and work, sweat and toil? In a married life, both slave for each other, though in different fields.

S. P. JERATH (Karachi)

Has non-violence really permeated the thought and life in India?

Oh yes! In Calcutta, Noakhali, Bihar, Bombay and now in the Punjab—didn't so many people allow themselves to be butchered without even a protest?

HIY BAIG (Hyderabad Dn.)

A friend of mine argues that growing moustache is a sign of manliness?

Obviously.

Between a beautiful woman and a beautiful child, whom would you prefer to kiss?

The woman, as the child may have a dirty face. Angels often have dirty faces.

N. M. MASAND (Karachi)

What do you think of partitioning of the Punjab and Bengal? Will it solve the communal problem in India?

It won't solve the problem though it will ease the present tension. When two communities set to compete with each other, the communal problem must become a permanent feature of their existence.

HEMENDRA SHANKER SAXENA (Allahabad)

What will the Indian film industry do in honour of its most talented star—the late Mr. K. L. Saigal?

Forget him quickly so that producers don't have to compare their future singers with Saigal.

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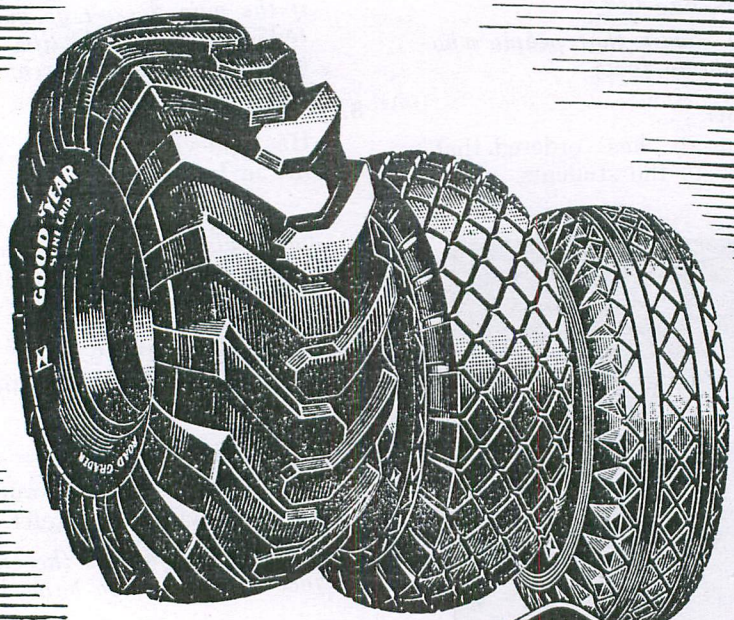

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POOLIN DAS (Gauhati)

Pandit Nehru, in a speech at Lucknow, some months ago, said, "Art, if it has no connection with the problems and realities of life is useless and dead like the pictures of women in Ajanta Caves". How can one connect these sentiments with the present brand of Bombay made 'arts'?

Ask Panditji. If he cannot find a connection, he should overhaul the entire film industry.

C. D. MISRA (Cawnpore)

Why is it that no producer has yet attempted to produce a picture based on the life of Prophet Mahomed?

Ten crore Muslims will shout "Allah-ho-Akbar" with a single voice and the next minute there won't be a picture nor the producer.

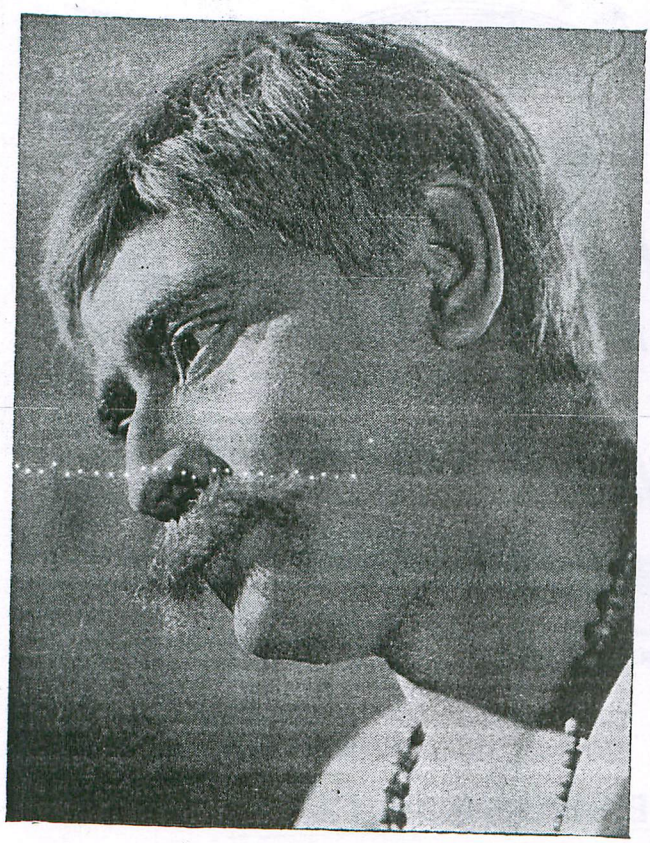
J. S. PILLAI (Suva, Fiji)

What is your advice to a goonda?

To be honest to his creed and not to wear a Gandhi cap and mix up with bigger crooks.

P. V. K. WARRIER (Bombay)

Many of my friends who were praising the Congress organization are now condemning the Congress and the Congress Government. Can you explain why?



Bipin Gupta is too good an artiste to waste his time in Ranjit. Here he is, however, in "Kaun Hamara", a Ranjit picture

They loved the Congress, when the Congress fought for people's freedom. Now people have to fight for their own freedom. Rulers have always been unpopular.

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The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the Editorial article. As each copy is very carefully checked readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

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1st Prize Rs. 100|- to P. Gopalkrishna (Vizagpatam); 2nd Prize Rs. 80|- to M. L. Bishenpinjri (New Delhi); 3rd Prize Rs. 50|- to Narendra Kumar (Bombay); 4th Prize Rs. 40|- to Md. Ameenuddin (Madras); 5th Prize Rs. 30|- Jawahir S. Thanvi (Jodhpur) and 20 Consolation prizes of Rs. 10|- each to the following:— Mrs. Premlata Devi (Secunderabad); G. Kameshwar Rao (Secunderabad); Samson G. Tata (Jalna); J. K. Lall (Lahore); J. S. Rastogi (Cawnpore); Amla Tandon (Cawnpore); H. C. Gupta (New Delhi); J. P. Sawaria (Bilaspur); S. D. Borooah (Gauhati); S. Sulaiman Ahamath (Colombo) Ehsan Rasul Khan (New Delhi); Dru M. Hingorani (Karachi); B. G. Swamidoss (Madras); Sudarshan D. Gupte (New Delhi); S. N. Subramaniam (Poona); Sailendra Narayan Singh (Raidih, Orissa); Jai Prakash Gupta (Delhi); Narinder Nath Duggal (Rawalpindi); Atiquzzaman Khan (Calcutta) and C. D. Misra (Cawnpore). Money Orders are being sent to all the prize winners.

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Dance Composition
L. C. MATHUR.

Art Direction
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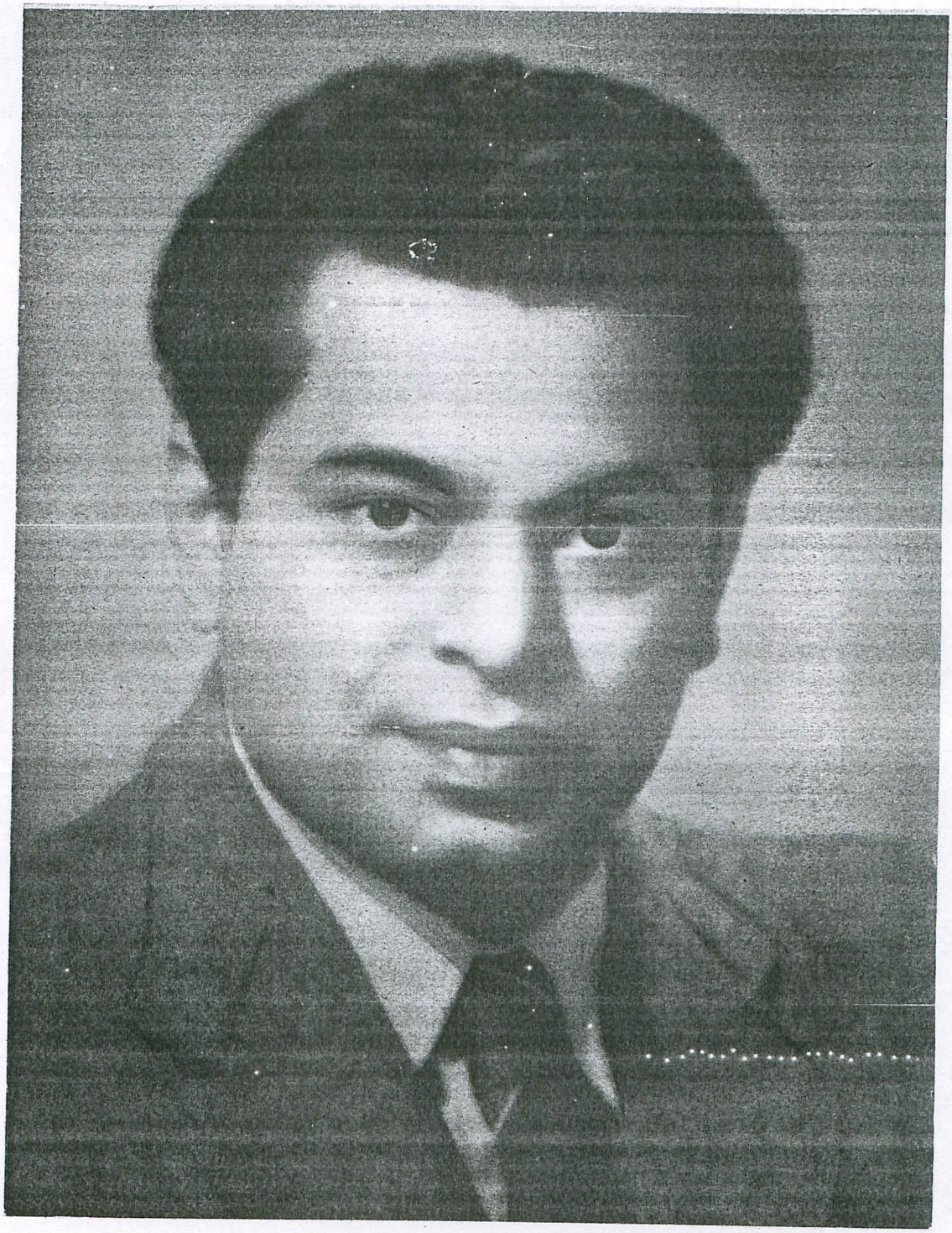

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Music : **M. A. MUKHTAR**
Songs : **ANJUM 'Pillibhiti'**
Direction : **J. P. GIDWANI**
Photography : **CHANDU**
Cast: **Sudha Rao, Anjum, Kulkarni, Ghory, Vasantrao, Zehulnissa & others.**

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Private Instructions To Women

By:

Elizabeth Morton

(Exclusively for "filmindia")

So many women have asked me what they can do about a sagging bosom, or how they can encourage and return a firm shapeliness. Unfortunately most of them leave such queries so late that a rigid routine of sponging, exercise and support is inadequate. They may need specialist's treatment.

Do not leave your own contour to chance. Every woman, whether fat or slim, must watch her deportment. Keep your shoulders down, head back and chin in, and your spine dead-straight. It is a hunched posture that first causes a bosom to sag badly. Cold sponging is a tonic to counteract this, and should be a daily routine.

Here is one excellent exercise for strengthening the supporting muscles. Stand with your arms stretched in front of you, bend your elbows, taking the inside of the left elbow in the right hand and the outside of the right elbow in the left hand. Keeping the elbows up and shoulders still, push the left elbow out as far as possible. You should be able to feel the supporting muscles of the breast tightening, although only a very slight movement is possible. Repeat this, from side to side, breathing in as you press your elbows out.

HOW TO CORRECT DEFORMITIES

Here are some suggestions for a few specific deformities.

The worst problem of all is a fat, sagged bosom. If you slim by dieting you sag more than ever. Firstly, you must have a perfectly tailored brassiere. Give daily sponging, alternating hot and cold water, ending with cold and always have a cold sponge after a hot bath. Exercise regularly, to keep the muscles strong.

Caught in action, Madhu Bala makes a good impression in "Chittor Vijaya" a Murari picture.

If the trouble is due to glands, a specialist will be able to help with glandular treatment, but seek medical advice first before deciding that this is your trouble.

Fortunately, the new drooping silhouette is becoming to you. But, on this ground alone, the importance of seeking a remedy should not be ignored.

A small, sagged bosom is less of a problem. You may have been careless about wearing a brassiere, or have been convalescing from some weakening illness. Exercise, cold sponging and attention to your general health and deportment will be the key-notes for your improvement.

MASSAGE WITH NOURISHING OIL

During pregnancy the daily routine should be cold sponging, exercises and massage with lanoline or a nourishing oil. The last is most important at this time if you aim at a perfect contour after baby arrives. Get a very strong maternity brassiere to wear as your breasts enlarge. While baby is feeding, hold the breast firmly as high up as possible—this will prevent undue strain on your muscles. Lessen your liquid intake while weaning, and keep up the beauty treatment until some time after weaning. If you are young and healthy, it shoud prove unnecessary after the first six months.

Young girls have a vital duty to themselves. Here is their chance to maintain a permanently beautiful silhouette. However plump or gawky they may seem, youth responds more quickly and effectively to treatment in even the most sorry cases. Deportment again is the first consideration. Secondly, support, which is obtained in a brassiere that is uplifting, but not binding. This should be worn for all energetic sports. Many young girls are embarrassed by an over-rounded shape, and are inclined to slouch in order to conceal this. A large youthful bust, well supported can be perfect once baby fat has disappeared.

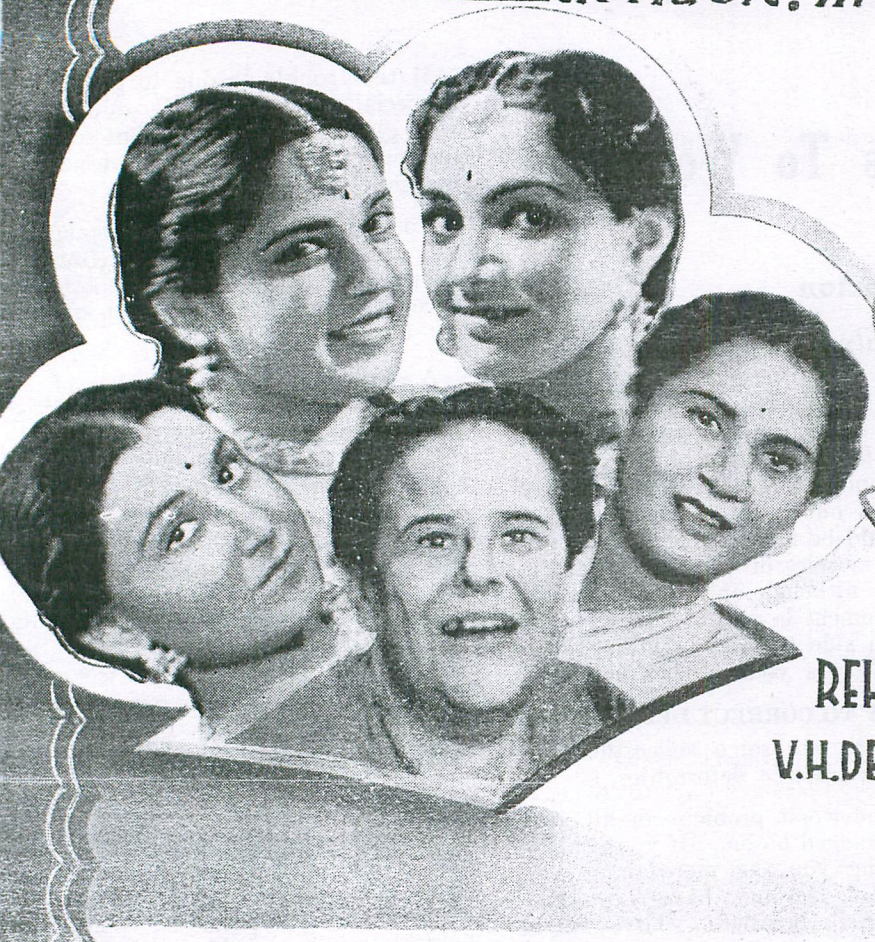
In fact, a perfect bust contour begins in adolescence, and, with these few simple suggestions, can be carried on through motherhood, indefinitely.

IT'S RICH—IN MUSIC, IN DANCES, IN HIT TUNES!

Filmistan's

Lavish Musical

SHEHNAI



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REHANA • INDUMATI • NASIR KHAN

V.H.DESAI, DULARI, KUMKUM, MUMTAZ ALI

Directed by- SANTOSHI

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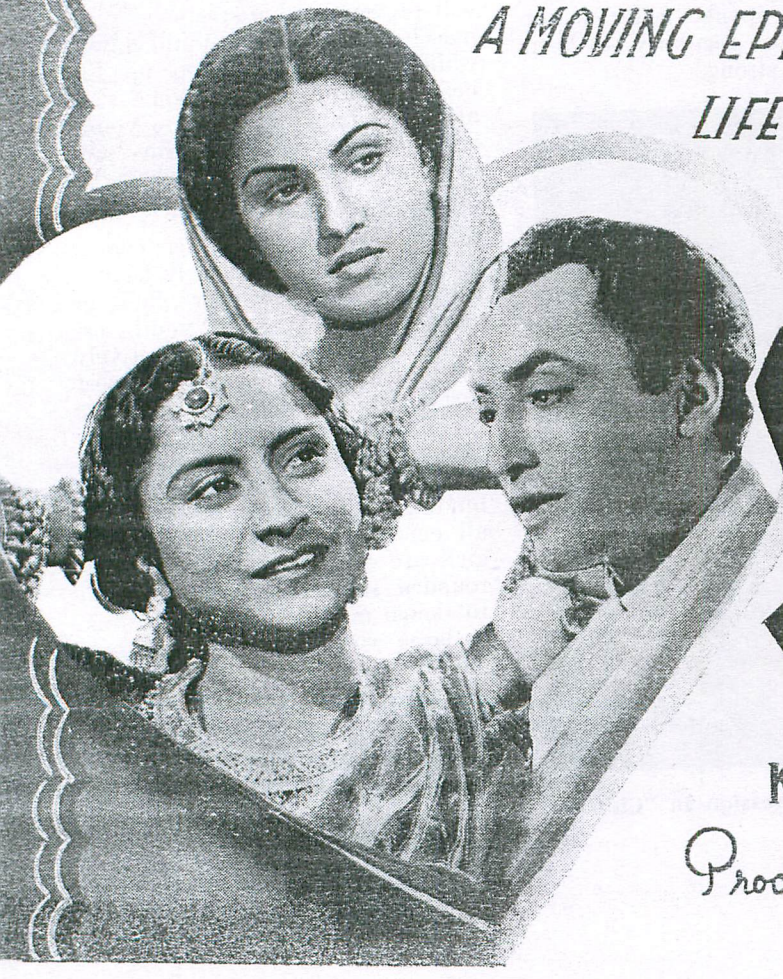

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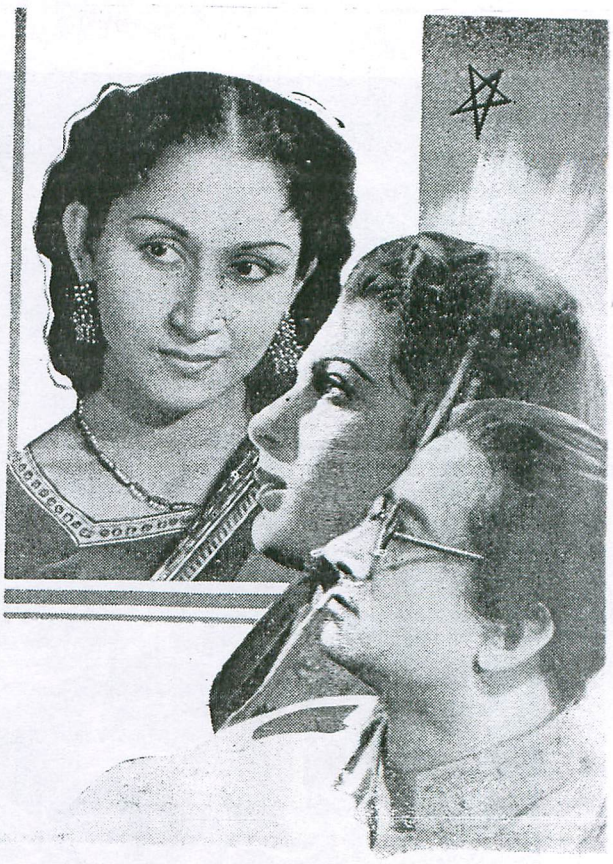

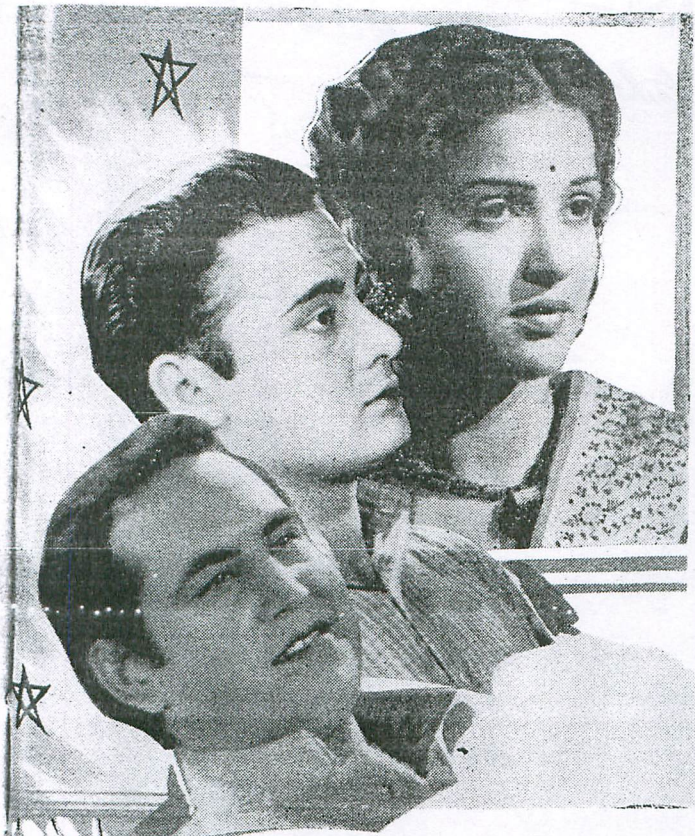

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KAMINI KAUSHAL

RAJEN HAKSAR

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Producer & Director
KISHORE SAHU

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Our Woman's Page

Beauty Is Mostly Made, Not Born

By

Patricia Roc

(Exclusively for "filmindia")

Patricia Roc this month adds her contribution on making the most of one's appearance, in the series by Britain's leading screen stars. Now busy making "When the Bough Breaks", following her return from Hollywood where she starred in "Canyon Passage", Patricia Roc achieved fame in her screen portrayals in "The Wicked Lady", "Madonna of The Seven Moons", and "Love Story."

What is not often realised, especially by ambitious girls who write to ask for beauty secrets, is that actresses seldom if ever have any magic formula for achieving or preserving good looks. Apart from the difficulty of finding any such magic spell, film stars are in the same boat as any housewife or office or factory worker—they just have not the time to spend long sessions on exotic "treatments".

It is really a matter of commonsense: what to use (and remember you *must* use what suits you in the way of lotions and creams, not just what you have heard someone else uses); how and when to use it; and very important—what *not* to use. Also regularity in sleep, diet and exercise. Making yourself attractive is therefore rather a rigorous discipline.

Altaf makes a good sailor in "Chheen Le Azadi," a sea story of Ranjit.

Beauty rarely just "happens"; and even when it does, it soon starts to look a bit second-hand if you do not take some care of it. I think there is beauty in a neat, fresh, crisp appearance, a graceful deportment and a cheerful, joyful demeanour—and these spring simply from a thorough observance of certain simple, fundamental rules of good health and cleanliness, not from jars of cream and bottles of scent.

DO NOT DECEIVE YOURSELF

That is where the discipline comes in; a girl who stays up late at night, drinks a lot, smokes too much, lounges about at work or play, may think that by slapping a lot of make-up on her face every morning she can repair the damaging effect of all these indulgences, but she will deceive no one but herself.

I am afraid I have so far delivered something of a sermon, without giving any practical hints. But it is not easy to keep fresh, lively and attractive all day without a little bit of self-denial and discipline. Here is what I do. First, I make it a rule to cleanse my face thoroughly before going to bed each night; do not, for heaven's sake, go to sleep with a coating of thick cream on your face; your skin has to breathe too, you know. Cold water is best for the face, and have an eye-bath as well, opening the eyes under water.

I always try to get a full eight hours' sleep every night; nothing more quickly pulls you down and spoils your looks than trying to economise on sleep.

Brush your hair vigorously night and morning; it is no good just running a comb through it. I wash my hair every six days and wave and set it myself.

Patricia Roc gives to the readers of "filmindia" some inside information from her own beauty parlour.

Oh! and hands; please, please, look after your hands, they can be such an adjunct to beauty. I never use nail varnish, but I do look after my nails, and I rub in some hand-lotion every time I wash. That is the only thing I am really extravagant about—I have six different kinds of hand lotion on my dressing-table.

KEEP A STRAIGHT BACK

I am not a prude about smoking or drinking; I smoke occasionally myself but I know my teeth are much whiter if I do not smoke at all! Eat as much fruit as you can and drink plenty of liquids, and by this I do not mean whisky!

One last point, which really does require self-discipline: keep a straight back both standing and sitting. If you slump in a chair instead of sitting properly as Nature intended, certain curves about which you may be a bit worried will be encouraged to become even more pronounced. Try sitting in a high-backed chair with a small cushion at the small of your back. A good figure is just as important as good looks.

Remember your posture next time you fling yourself into that comfortable arm-chair, or stand talking to someone with all your weight on one leg and your shoulders rounded.

A PROUD FIND OF SEVEN ARTS

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"FILMINDIA"

Vivien Leigh On The Age To Marry

By

Michael Pearson

(Exclusively for "filmindia")

Vivien Leigh, Britain's top star of stage and screen who played the coveted role of Scarlett O' Hara in Hollywood's production of "Gone With The Wind", declares in this exclusive interview that the war has improved women. ***London.***

"The war has improved women," said Vivien Leigh to her mirror, rubbing cream on her face; "living in mass, the necessity for co-operation during the war must inevitably breed tolerance and understanding of other people's problems." The mirror reflected coldly, candidly, a picture of an oval face, grey eyes, a beautiful complexion.

I asked the image in the mirror whether she thought the moral decrease of the nineteen-twenties would be repeated. The mascara paused in mid-air, the eyes looked at me with a hint of amusement in them. "I was very young after the last war so I cannot remember, but I think our whole attitude is different this time. We are not as confident as our mothers: we have learnt that 'the war to end wars' is a little optimistic."

"And settling down?" I asked. "Do you think it is as hard for women as it is for men?"

"Yes—I do," said the image. "In both cases it depends, I think, on their lives before they joined the Services."

"Do you think a woman's career is bad for a marriage?" I asked her.

The image in the mirror put the powder puff down. "No," she said, "I think it is good for a marriage. To work at whatever interests one cannot but be stimulating; and provided both husband and wife share that interest, whether their work lies in the same sphere or not, will surely be one of the chief factors in making a marriage a happy one. In the Theatre, however, owing for one thing to the unusual hours of work, a marriage in the same profession is likely to be more satisfactory."

Vivien Leigh was married first when she was 18. I asked her what she thought of marrying young. She turned from her dressing table. "As a general rule, I am not in favour of it," she said. "A woman should probably be able to make up her mind at the age of 26 but I do not really think it matters how old you are. It depends when you meet a man who seems to you to be a good life companion."

Vivien Leigh thinks men to be more generous and open-minded.

"Do you think men fundamentally more pleasant than women?" I asked her.

She returned to the dressing table. "Yes", was framed by the mouth in the mirror.

"Why?" I asked.

"I dislike generalisations, but on the whole I think their natures are more generous and open minded," was the reply.

"What about women in politics—what do you think about them?"

There was a pause as lips were rouged carefully with a brush.

"To be honest, I have not thought about them. Off hand, I would say that I see no reason why women should not be as capable as men in politics."

She spoke of her stay in the U. S. A. last year. "You cannot compare English women with American women at the moment," she said, "as their lives for the past few years have been so different."

"What about clothes," I said to the image, "have you ever worn utility?"

"No," said the reflection, "I did not buy many clothes during the war, and my interest in them has only recently been revived."

I got up to go. She smiled, held out her hand. I wondered why she often played "bad girl" parts. She is so very charming in private.

It is evidently an unwilling situation from "Chheen-le-Azadi", a costume picture of Ranjit

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For Bombay Territory :

THE SCREENS

SHANTI SADAN, FRENCH BRIDGE,

BOMBAY 7.

OUR REVIEW

"Dil" Presents Good Emotional Story!

Baby Zubeida Steals The Show!

DIL

Producers: **Fazli Brothers Ltd.**
Language: **Urdu**
Story & Dialogue: **S. F. Hasnain**
Songs: **Shums Lucknavi & others.**
Music: **Z. Khursheed**
Photography: **V. N. Reddy & others.**
Audiography: **Bhaskar Desai & others.**
Cast: **Noorjahan, Baby Zubeida. Abdul Latif, Kamal Zamindar, Geeta Bose etc.**
Released At: **Capitol, Bombay.**
Date of Release: **14th March 1947.**
Directed By:
S. F. HASNAIN

As Indian pictures go, "Dil" must be considered a good picture. It is a clean picture with a deeply emotional story which moves the spectators in its first half and prepares them for rather a tame drama after the interval.

S. F. Hasnain has written a good story with plenty of human appeal but could not tell it effectively with motion picture technique. He uses, therefore, long-winded and wordy dialogue to put over his emotional theme and we often see the clumsy sight of individual appearances of the different players with mouthfuls of beautiful dialogue delivered without action and at several places without even the necessary emotion.

Had Hasnain used a little imagination and taken more pains in directing the picture, "Dil" would have, perhaps, become an outstanding picture. It has a story that deserves to succeed and it does appeal in spite of its clumsy and amateurish presentation as a motion picture.

The technique of telling the story with the help of drawings and commentary is at best clumsy and in "Dil" it becomes more so with Hasnain's own commentary with his usual hoarse lisp. Hasnain may be proud of his Lucknow accent of Urdu, but without a suitable voice even the best accent can't make an effective commentary.

The surprise packet of the picture is little Zubeida. As an artiste she is in a class by herself and with more helpful direction bids fair to compete with that talented little Hollywood star, Margaret Obrien. The sparkling performance of this little girl makes "Dil", a successful picture and saves the reputation of Hasnain as a film director.

THE USUAL STORY

The story is pretty simple and has appeared on the screen in bits many times before. A poor Muslim widower has a little daughter, whom he brings up with care and affection. Dissatisfied with the poor return he gets from his job, he decides to improve his financial condition so as to improve the matrimonial prospects of his only daughter. He goes away leaving his little daughter in the care of a man whom he considers a friend agreeing to pay Rs. 60|- per month for the little one's maintenance.

The man has a greedy, shrewish wife and a spoilt daughter of their own called Ladli. They take the money from month to month and ill-treat their little ward. Many a pathetic situation, in which little Zubeida draws tears from the audience, keeps the audience awe-struck. The little child unable to bear the cruelties any more runs away from the house and is fortunately picked up by a good man who installs her as his own child in his childless home and heaps love and affection on her.

When the father returns, the crooks tell him that his little daughter was killed by a tiger. The father runs about in a frantic search and is himself rescued by another good man who gives him a teacher's job to teach the only son of the family.

Years pass and with the usual coincidences, all the three families are brought together in the usual marriage intrigue. The scheming parents of Ladli plan to get their daughter married to the hero but the hero manages to marry the heroine, the daughter of his old teacher, Syed, without knowing their exact relationship.

Ladli's father who discovers the truth about the heroine, wants to murder the heroine, but is foiled in the attempt by the old teacher who knows the fact of the heroine being his own daughter. In a grim struggle both the father of the heroine and the crook kill each other.

It is a story of a father's love and sacrifice for his only child.

The story is well told in words, the dialogue being beautiful in places. It is a pity, however, that a subject like this should suffer because of poor direction.

The photography is excellent in parts, particularly in the outdoors. Some of the locations are very pleasing to the eye. The music is very ordinary but it does not get on the nerves as the picture has less music than usual. The sound recording is loud and erratic, probably because of the unavoidable necessity of the producer having to run about from one studio to another.

LITTLE ONE'S BIG WORK

From the players, Baby Zubeida, as the little heroine, beats all others hollow. The sympathy she creates in the early reels of the picture lends advantage to the rest of the story. Drawing on this sympathy, Nurjahan, in the role of the grown-up heroine, manages to walk through the picture doing nothing. Nurjahan never, however, captures even a hundredth part of the poise and pathos which little Zubeida gives to the story. The man who plays Syed, the father of Zubeida, (we guess his name to be Abdul Majid alias Ramesh) gives a good performance throughout the story, though at places he gives an impression of being camera-conscious.

Geeta Bose speaks well for a Bengali girl in the role of Ladli, the spoilt-child. This girl has a lot of natural grace and a kind and sympathetic face. She was wrongly cast in a role that needed a cat. Geeta Bose needs sympathetic roles to show her talent.

Well, "Dil", is a good and clean picture to see if not for a very human story at least for a very touching performance by Baby Zubeida. The picture should do well at all stations.

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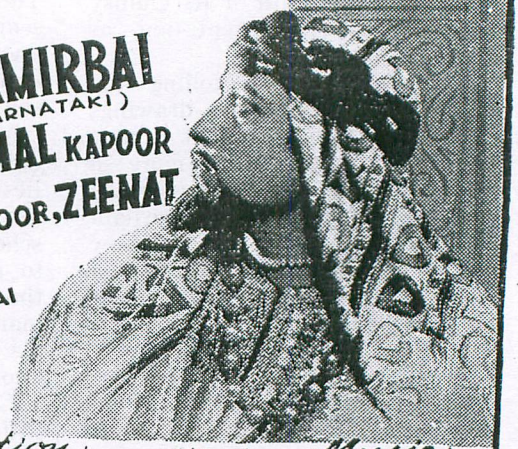
HATAMTAI

CAST

VANMALA, AMIRBAI (KARNATAKI)
AZURI, KAMAL KAPOOR
VIKRAM KAPOOR, ZEENAT



CAMERA: HARIBHAI PATEL

Direction: G. R. SHETHI

Art Direction: Hariprasad

Music: KUMAR

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KIRTI PICTURES LTD.,

PODAR BUILDING, SANDHURST ROAD, BOMBAY. 4.

PUB. ART SERVICES

"Aie Bahaar", A Typical Punjabi Trash!

Madhok Fails All-round!

Picture Presents A Headache To Morarji Desai!

AIE BAHAAR
Produced By: **Ganga Productions**
Language: **Hindustani**
Story, Dialogue & Songs: **D. N. Madhok**
Music: **Amarnath & Ghattak.**
Photography: **Malhotra & Cooper**
Audiography: **Ghosh.**
Cast: **Irshad, Om, Ajmal, Asha Posle, Romesh etc.**
Released At: **Minerva, Bombay**
Date of Release: **1st March 1947.**
Directed By:
SHANKAR MEHTA

The myth that anything which Madhok writes becomes a box-office hit is rudely exploded by the miserable failure of this picture. "Aie Bahaar" is entirely a product of Madhok's brain, pen and talent and it is a perfect trash, as perfect as trash can be.

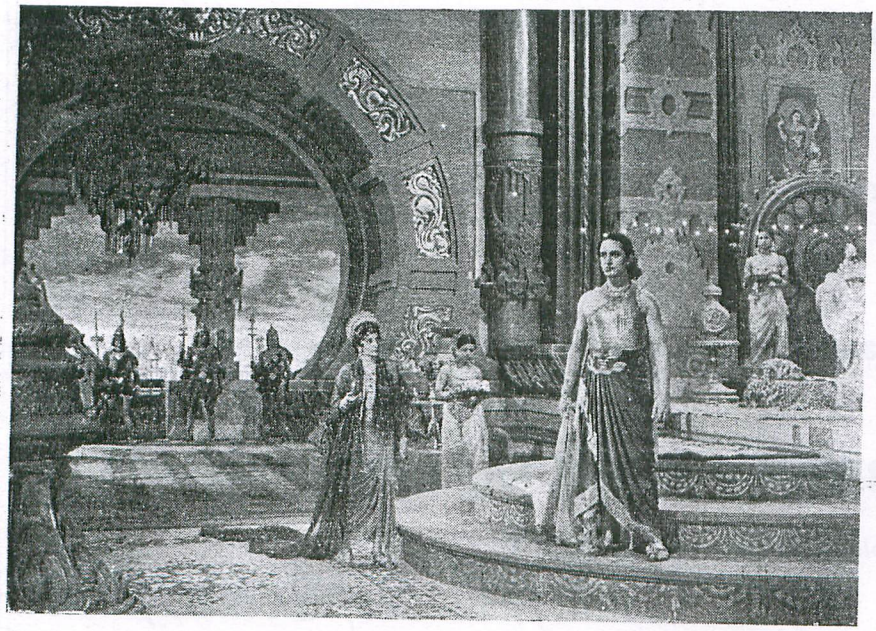
The picture provides, in addition, a remarkable proof of Punjab's crude and disgusting ideals in social and cultural aspects of life, if what is shown in "Aie Bahaar" is to be accepted as a representative story of the Punjab, written by a Punjabi and played by the Punjabis.

In this picture, a cheeky young man comes to a village, gate-crashes into a strange house, orders about the young married woman of the house rudely, flirts with the daughter and ultimately becomes a son-in-law after passing through a phase of typically Punjabi ingratitude and caddishness.

In this story, a young Hindu woman, of course a Punjabi Hindu, married to an old Punjabi Hindu, flirts with their young Punjabi guest from the village, steals her husband's money making him destitute and ultimately elopes with her Punjabi guest to live a life of lust and license.

In this story, a young Hindu villager, of course a Punjabi, outrages the kind hospitality of his host and wrecks his home by flirting with the host's young wife and ultimately runs away with the man's money and wife and behaves in a typically, cheeky Punjabi fashion when living with her with a brazen face which only the Punjab can produce with its extremes of climate and lack of fine sentiment and culture.

In this picture the heroine, supposedly a good village girl, goes to the city finds her hero—incidentally her future husband—and tries to take him back by pulling him by his hair. Do the Punjabi Hindu girls behave like that towards their husbands?



Spectacular settings catch the eye in "Samrat Ashok", a costume picture of Bombay Cinetone.

In this picture a rich old man marries a young girl and moans over his sexual impotency and goes in frantic search of a bird whose bill was supposed to restore his lost manhood. Probably, in the Punjab there are many old men like that and birds carrying manhood in their beaks for a Punjabi writer to provide this disgusting pattern for a social story.

The most marvellous aspect of this story is that whatever a cheeky Punjabi lad does he escapes all retribution. On the otherhand he gets all the fun, the money, the woman, the glamour and also the waiting heroine.

TELL US MR. MORARJI!

The hero of this picture gate-crashes into a strange village family, flirts with the heroine, deserts her after giving promises of marriage, accepts the hospitality of a rich man in the city, flirts with the wife of his benefactor, robs his money, elopes with his wife, lives a licentious life with her and gets his heroine back again after the suicide of the rich girl without even a pinch of conscience.

Rightly or wrongly heroes and heroines of film stories become the symbols of emulation to millions who see our motion pictures.

We want to know from our popular ministers, even from those of the Punjab, who are anxious to establish a new pattern of life for free Indians, whether a picture of this kind, with its glaring anti-social contents, is the right type

VIKAS

presents

MERI AMANAT

Starring :

MEENAKSHI
B. NANDREKAR
MASTER KRISHNARAO
ERRON JOSEPH
SUDHA RAO
SUDHABAI APTE
BABY NALINI MISTRY
& many others.

Story & Art	—Shreekant Sutar
Screenplay, Dialogue & Songs	—Niranjan Shrivastav
Photography	—E. Mohamad
Audiography	—A. Jadhav
Song Recording	—G. N. Damle
Make-up	—Kamlakar Parker
Dance	—Ranga Vithal

Directed by:

Prabhakar Gupte and Shreekant Sutar

Music by :

Shreedhar Parsekar

Processing :—**PRABHAT FILM CO., LTD., POONA.**

For particulars of distribution, please apply:-

"VIKAS", 179, Hindu Colony, Dadar, Bombay 14.

of entertainment for our millions of women, young men and children who see Indian pictures?

If the answer is "No", then why is "Aie Bahaar" not banned totally? If the ministers of other provinces have not the wisdom and courage to do so, we have at least Minister Morarji who has both the courage and the wisdom to either ban this picture or answer our question honestly.

STORY OF A CAD

The story opens with the usual romantic song of words and more senseless words sung by girls and of course by Rami, the village belle. Here Jai, the village stud bull, takes a refrain from the song and introduces himself to the heroine. Very soon he gate-crashes into the heroine's home, ingratiates himself, breaks the peaceful home, separates the old father from his son and takes the father and the daughter away to live elsewhere.

He now enters upon a shameless career of flirting with Rami and living on the labour of her old father without doing any work himself. The old man soon announces the engagement of both. The Punjabi stud bull is pleased and he expresses his pleasure by making all kinds of faces and effeminate gestures which are supposed to be the gentle and manly attributes of Punjabi heroes.

Jai now meets old Sethji and his secretary on a bird hunt for the bird's beak that was required to restore Sethji's manhood to enable him to do justice to his young and charming wife.

Sethji is attracted by Jai's singing voice and he decides to take Jai to the city to give him a chance in a drama and incidentally to entertain his young wife.

Jai leaves the village promising Rami to return before Divali for his wedding with her.

In the city, Jai is installed in Sethji's home and treated very kindly and given everything. Sethji's young wife, Billy, gets interested in Jai. Jai begins his crude flirtation with her and through her soon manages to deprive Sethji of all his money and estate and ultimately elopes with Billy, the wife.

Jai completely forgets Rami and lives with Billy enjoying life with her and spending the fortune of his benefactor. Sethji is shown as completely destitute.

Very soon, the waiting Rami decides to give shape to her destiny. She starts on a marathon walking journey to Bombay—mind you, from the Himalayas to the city of Bombay. There is nothing modest about these Punjabis. No distance is too long for them.

And the Punjabi boys have only to come to Bombay to meet some impotent Sethji and his sex-starved young wife, because all the male power India needs is, according to the Punjabi, supplied by the enterprizing Punjabi who often makes his manhood an argument of personal ambitions.

Rami finds Jai in the arms of Billy. She tries to pull him away by the hair. By this time our Punjabi hero loves his ill-gotten comforts and his illegitimate bed of flesh and he naturally kicks off Rami.

Rami is also a Punjabi girl. She doesn't give up so easily. She gets friends and stages a drama. In the drama her story of life is told and the rich woman is run down. Billy and Jai are of course there for the opening night.

The plot of the drama strikes Billy with remorse, who quickly commits suicide leaving Jai to Rami. The Punjabi lad has had his fun and frolic at the expense of some one else. What more does he want?

DISGUSTING PICTURE

The production values of the picture are poor throughout. The dialogue is good at places but the lyrics are poor compositions. The picture has two tunes, one sad and one glad, both hackneyed Punjabi folk tunes. The music fails to appeal.

From the players, Ajmal gives a pretty good performance in the role of Sethji. Om, in the disgusting role of the hero, nauseates by his typically slimy Punjabi ways. Irshad play Rami pretty well and so does Asha Posle the role of Billy.

All the players, without any exception, give the disgusting Punjabi diction of Hindustani.

"Aie Bahaar" is a right royal Punjabi picture, Punjabi in conception, interpretation and presentation. At best it is disgusting. Every one, including the exhibitor, should scrupulously avoid this picture.

Dilawar and Kusum team together in "Farebi Jal", produced by Cupid Pictures.

JEEVAN · UMAKANT
RAJ ADIB · RAMMURTI
NAND KISHORE · BHAGWANDAS
GHOSH · DUBEY · LAXMAN
RANJIT KUMARI · SHANTA KUWAR
KANTA DEVI · SHASHIBALA
and
PREM ADIB

DEHATI
(VILLAGER)

STORY & DIALOGUE **PREM ADIB**

SONGS: **RAM MURTI**

MUSIC: **PREM NATH**

DIRECTION: **NARAYAN BHAI PATEL.**

PRODUCED BY: **PREM ADIB**

For Particulars:- **PREM ADIB PICTURES,**
BIJLI Cottage, ANDHERI.

AT HOME AND ABROAD

WAKING UP SLOWLY

As a part of their prohibition policy, the Government of Bombay have decided to eliminate drinking scenes and scenes showing the use of any kind of liquor from all films, Indian and foreign, with effect from 1st April 1947.

The Bombay Board of Film Censors has been asked to notify all film producers in the country that no scenes showing drinking of any type of liquor would be permitted in films submitted for examination from April 1, 1947, and that on April 1, 1948, such scenes in all films, whether certified at any time prior to or after April 1, 1947, would be entirely deleted.

The Board has also been asked to notify all importers of foreign films, that during twelve months between April 1, 1947 and April 1, 1948, only such footage of drinking and liquor scenes will be permitted as is absolutely necessary for maintaining the continuity of the story. From April 1948, all such scenes will, however, be deleted.

These restrictions will not, however, apply to those films, the theme of which, in whole or part, is to show the harmful effect of liquor on human beings.

Films passed by other censor boards in India and brought into Bombay for exhibition will be re-examined to enforce these restrictions.

THEY ABUSE EVEN GODS

During the last few months, the Bombay Board of Film Censors has been busy cutting out vulgarity from our pictures. Good sense is being driven into the thick skulls of the producers in Bombay but the ones in the South, it seems, are trying to put in vulgarity in order to add spice to entertainment.

The Madras Board of Film Censors has declared the film "Kumaraguru" produced by Messrs. Chitrakala Movietone Ltd. as unfit for public exhibition.

The following are the remarks of the Board:—"The certificate applied for the film "Kumaraguru" revised (Tamil) is refused under section 7(3) of the Cinematograph Act, 1918, unless the following portions are changed and the whole story is recast.

1. So far as the comic portions which occupy more than 50% of the film are concerned, it is felt by the full Board that they are full of vulgarity and some scenes are obscene.

2. So far as the main portion of the film is concerned, the Hindu Gods are represented in a way which lowers them in the estimation of the public. Their actions and language, especially of Subramanya whistling and calling, "Eh, boy!" with reference to Brahma are condemnable.

3. The dress of Parvati is objectionable. Brahma is not depicted properly. Nandi produces the reverse of reverence. Yama and Narada are worse."

The procedure adopted by the Madras Board of Film Censors is a wise one. Unless pictures are banned completely from exhibition, our money-making producers will never learn the right lesson.

There is some one in Madras with more courage than Morarji Desai.

"CLEANER CINEMA" CAMPAIGN

Film-goers in India are really the most patient people going. The desire to see a picture at any cost, is so great that even the "tin pots" get bumper audiences and the exhibitors, as usual, reap the benefit of this mania.

For instance, in the 21 cinema halls of Delhi and New Delhi, 15,000 film-goers flock every day to see the rotten product of the Indian film industry. Over Rs. 25,000|- is grossed daily by the film exhibitors and in return the public get rotten seats, smoky atmosphere, dirt all over, shouting fruit vendors etc. New Delhi with a population of 200,000 has no cinema houses showing Indian films. Indian films are usually shown at the matinees and these are old ones. So the slightly better cinemas keep on showing American pictures and our poor film-goers are deprived of what little comfort they can get at an English picture house.

The "cleaner cinema" campaign started at Delhi under the lead of Deputy Commissioner Mahendra Singh Randhnwa is therefore praiseworthy. Recently, he called a meeting of cinema exhibitors of Delhi and New Delhi and stressed the necessity of cleanliness in our show-houses.

Some of the unanimous decisions were (1) that hawkers should not be allowed inside the auditorium,

When man takes the stature of God, human beings cease to look up to the heavens and bring flowers of worship to their altar on earth. Here are some devotees worshipping Gandhiji in a village of Noakhali.

He was never in love with her still he could not refuse their scandal and that was only to save her from shame .....At a price no man could ever pay!

(They gave you SHAMA)

Direction

K.A. MAJEED

and

ADI. F. KEEKA

(COURTESY MINERVA MOVITONE)

STORY, DIALOGUE

and

SCREEN PLAY

K.A. MAJEED.

(COURTESY MINERVA MOVITONE)

SONGS BY

SHEVAN RIZVI

PRODUCED BY

PANNA KAPOOR

PHOTOGRAPHY

V.K.B. MANIAM

RECORDING

B.J. PATEL

Jay Hind chitra Presents

JEENE DO

BOMBAY RIGHTS

BHARAT PRODUCTIONS.

DADAR, BOMBAY.

MENAKA DEVI (NEW THEATRES) **HARISH**

GULAM HUSAIN · RATAN PIYA · MINTO BAI

· PANNALAL and IQUBAL (NEW FIND)

Our next :—

DO-GULAM

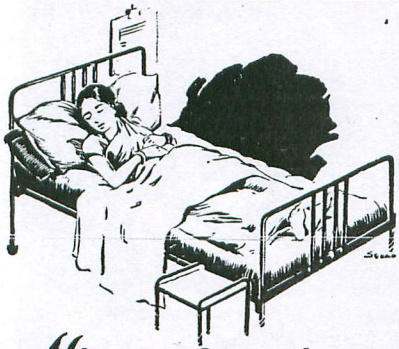
WRITTEN by K.A. MAJEED.

Ajmekar

(2) that steps should be taken to discourage smoking in cinema halls, and (3) that spittoons should be provided for pan-chewing picture-goers.

While the decisions read very well on paper, the exhibitors should really put them into action before their value can be appreciated.

Side by side, it was also decided to seek the co-operation of cinema audiences through posters, slides and other mediums of propaganda to observe clean and hygienic habits inside picture houses.



After an Operation

accident or other cause of shock, you are liable to lose hair. Not shock alone, but chronic maladies and wasting diseases and child-birth claim their toll of hair no less. The length of hair is halved or quartered sometimes and where the loss is continuous, the scalp shows through.

Why let the scalp be denuded of hair when you can stop hair falling now with Kesavardhini? Loss of hair may be an evil, but it is not a necessary evil because with Kesavardhini you may save and rescue hair during illness; and minimise the loss even where the loss is inevitable. Save and grow beautiful hair with

KESAVARDHINI

TODAY
PRESERVES, GROWS AND BEAUTIFIES HAIR

Kesavardhini	...	As. 12
Kesavardhini Shampoo	...	As. 12

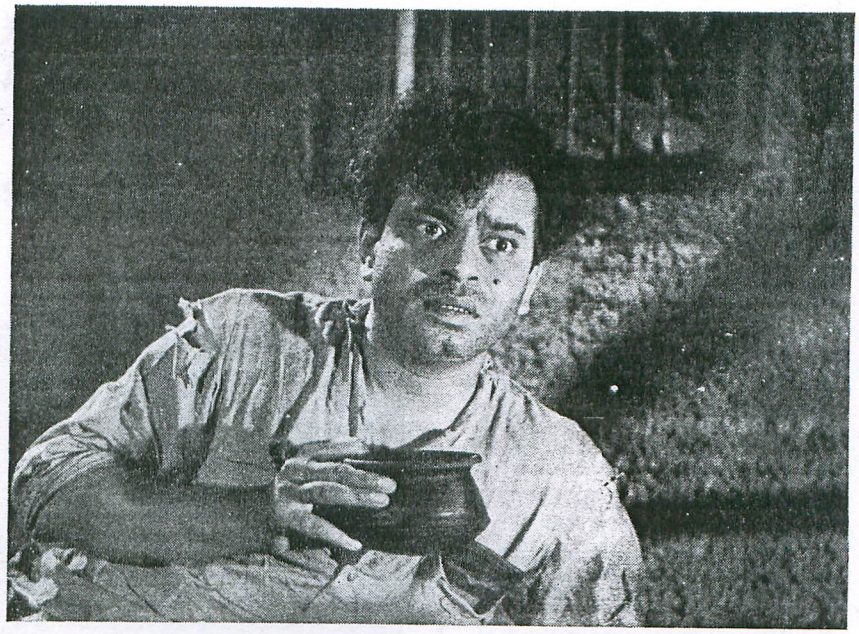
Postage and packing extra.

From most dealers or direct from

SOUTH INDIA CHEMICALS, COIMBATORE.

Agents:—

1. Dayabhai Sankalchand, Ahmedabad.
2. Phadke & Co., Baroda.



Gajanan Jagirdar plays a dynamic role in "Jail Yatra" a social story produced and directed by him for Jagirdar Productions.

Bombay, with its 64 cinemas and lakhs of film-goers should wake up from its stupor and start doing something. The earlier the better.

ROMANTIC PASSIONS

The American way of life has, it seems, poisoned the young Japanese Romeos and the old, dignified type of romance is giving way to a more passionate and base one.

In Japan, romance has long been conducted on a family to family basis with the go-betweens doing all the arranging. The couples never met without the approval of all the parents and relatives concerned and then they never locked arms or walked hand in hand in public.

And now a Japanese newspaper reports that young men accost high school girls on their way home with "base emotions". Another newspaper says that "some school girls were wooed recently by street rogues". The culprits were salaried workers, college students and merchants.

Police officials in Japan do not seem to be pleased with the trend. They only hope it will not get worse. This is what happens when base emotions get out of hand.

Our Brahmin screen writer Pandit Indra, who is perhaps our greatest champion of vulgarity, should be sent to the new Japan.

TOO LATE NOW

After 43 years of married life, Louis B. Mayer, multi-millionaire head of Metro Goldwyn Mayer is being sued for divorce by Mrs. Mayer. Mrs. Mayer alleged desertion beginning May 21st 1944.

It is a pity that after 43 years, Louis B. Mayer and Mrs. Mayer should have to resort to divorce which is usually indulged in by some sensation-seeking Hollywood stars for more publicity.

THE HUMP THROUGH AIR

The Yankee producers always believe in putting some reality in their motion pictures. That is why a camel is to be flown over to Hollywood.

Coulson Glick, owner of a private zoo which supplies animals to motion picture studios, announced that he has chartered an aero-plane at a cost of Rs. 52,000 to bring an Arabian camel to Hollywood. The animal, Glick said, is being transported by ship from Saudi Arabia to Karachi.

WHEN NON-VIOLENCE TRIUMPHED OVER VIOLENCE

A glorious chapter from the ancient history of India.

NOW ON SETS:

MUTINY

(GHADAR)

Produced & Directed By:

K. B. LALL

&

DUPATTA

Produced by:

K. B. Lall

WATCH FOR THE RELEASE DATE

Recruit Kalyan G. T. c|o C. H. Rai Frere Court, 11, Frere Road, Karachi, is 20 and has been the hero of his school. 5' 9", he wants an opportunity.

Our producers buy a goat to act for a horse and expect the critics to ride over it.

ODD VISITORS

Producer-director Mehboob (in America, Ramzan Khan Mehboob Khan Khan-e-Khan) reached New York with his actress-wife Sardar Akhtar.

And now the Yankees get one more sight to see.

NUDITY VS. SEX-APPEAL

While our popular Home Minister Morarji Desai is busy excising dirty and vulgar scenes from Indian films, news comes to us that for the first time in the history of the British Cinema, a completely naked girl has been allowed to appear on the screen.

The girl danced naked at the Chelsea Arts Ball at the Albert Hall, London on New Year's Eve and the British Movietone News filmed her sensational performance. The news was included in a newsreel which has been shown in cinemas in Britain.

Mr. Gerald Sanger, editor of British Movietone News, says, "The girl only appears on five or six feet of film and then only in a general view and not as a close-up. But if this part of the film outrages people's feelings, we shall have to ask our customers to withdraw the film or cut the offending part."

Even the Americans with their undue emphasis on sex-appeal have not yet reached this limit of the conservative Britishers.

In India, at least, the British Movietone News will not have a smooth sailing, unless the offending portions are removed.

ONCE MORE

It is reported that Hydershaw Husein and Tarachand Morarji were arrested by the police on the 29th March 1947 in respect of an alleged theft of 290 rolls belonging to military and valued at Rs. 17,200|-.

They were released on bail by the Chief Presidency Magistrate, at the Esplanade Court pending further inquiries by the police.

1946 ACADEMY AWARDS

The annual awards of the Academy of Motion Picture Arts and Sciences have just been announced.

Frederic March and Olivia de Havilland have received the awards as the best actor and the actress for their performance in Sam Goldwyn's, "Best Years Of Our Lives" and Paramount's "To Each His Own" respectively.

The awards for the best supporting performers have gone to Harold Russell (for "Best Years Of Our Lives") and Anne Baxter (for "Razor's Edge"). For maintaining a 'consistent and high standard of production', Sam Goldwyn has given a special award while Director William Wyler, Film editor Daniel Mandell and Musical scorer Hugo Sriedhoser have won the Oscars in their respective departments for their work in the same picture.

Two British productions, "Seventh Veil" and "Blithe Spirit" have won the awards for the best screen play and for special effects respectively.

Ernst Lubitsch, the master of satire has been given a special award for his contributions to the industry during the last quarter of a century.

NIPPED IN THE BUD

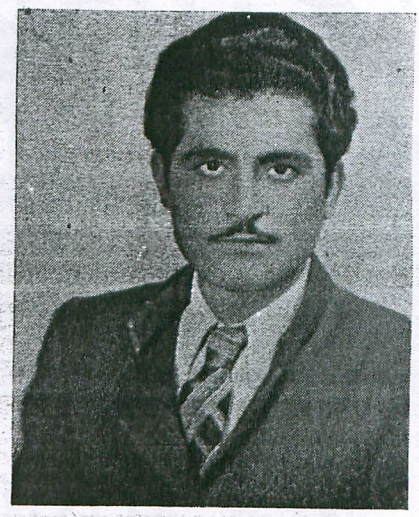
We regret to announce the sudden death from heart failure of Mrs. Damayanti Sahani, well-known stage and screen star, on the night of Monday the 21st April.

Mrs. Damayanti Sahani was a promising artiste and had already secured many fans by her fine performance in that popular stage drama, "Deewar". Apart from being an active worker of the Indian People's Theatre Association along with her husband Mr. Balraj Sahani Damayanti was featured in a number of pictures, some of them being, "Dharti Ke Lal", "Dur Chalen", "Ek Kadam" etc.

Mrs. Damayanti Sahani was an educated and intelligent addition to the Indian screen. A graduate of the Punjab University, Damayanti started her career as an educationist and was for some time associated with the Wardha Education Scheme. During the first two years of war, both husband and wife were working with the B.B.C.

Affectionately known by friends as a "perfect tom-boy", Damayanti leaves behind two children and many admirers to mourn her loss.

May her soul rest in peace !



Recruit Surrinder Mohan, Block No. 19, Sargodha (Punjab), is the first Punjabi who doesn't claim an aristocratic descent. He is 5' 9" and is mighty anxious to act. Well, he looks a better type than many we have.

PARTICULARS:

NEW ROSHAN ART PRODUCTIONS,

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SOUTH RIGHTS WITH: CASSINO PICTURES CIRCUIT,

53, RICHARD SQUARE, BANGALORE CANTT.

Germany Has Three Film Industries

By

Canning Reilly

(Exclusively for "filmindia")

The first post-war German films are beginning to appear. Made in the Russian zone, they are mainly of an educational character, and the few entertainment films have a strong propaganda line.

Production has also started in the British and American zones.

Berlin.

Germany is making films again. But it is likely to be long time before she produces such artistic successes as those in the days of the Weimar Republic and the silent screen, won the plaudits of the world's critics. The defeat of Germany completely destroyed the Nazified film industry and a new start has had to be made from scratch.

Or rather three or four new starts, for—apart from a joint newsreel effort by the British and Americans—the zones are working separately in this as in so many other matters.

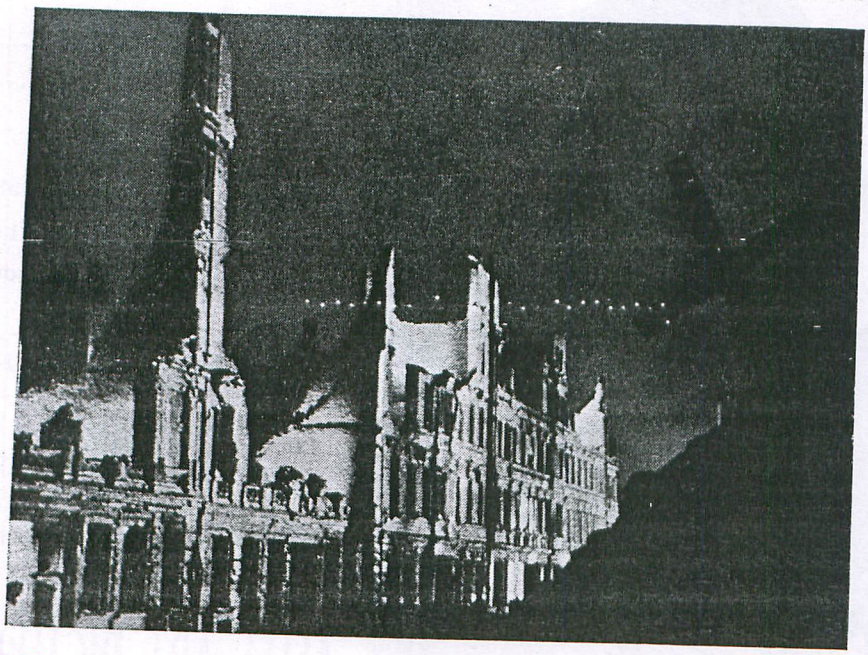
The Americans have brought Erich Pommer the man who made "The Blue Angel" and the names of Marlene Dietrich, Conrad Veidt, and Pola Negri back to Berlin from Hollywood. The purpose of his return was stated to be "to take part in the reconstruction of the German film industry".

So far the Americans have not screened any new films, though they have plenty of material and excellent studios at Tempelhof here, and in Munich.

CHAMPAGNE AND FLOWERS

Shooting of the first film to be made in the British zone began at Hamburg in September. There was much pomp and ceremony—garlands on the camera, the smashing of a bottle of champagne and the attendance of high British officials.

Two films have been licensed for production, a comedy, "Tell the Truth", and a picture with an anti-war angle, "One Year After".



Taking their misfortune as a theme and their ruins as a canvas, the Germans have given a pretty realistic picture in "The Murderers Are Among Us".

21-Year old Hildegard Knef plays the lead in, "The Murderers Are Among Us."

Lack of material is hampering British zone production. While awaiting the appearance of German films, audiences in the zone are seeing British films into which German dialogue has been excellently dubbed, including "Brief Encounter" and "Wicked Lady".

The French do not seem to be doing much beyond dubbing German dialogue on to French films.

It is the Russians who have got in first.

The first films produced by the DEFA (German Film Ltd.) which was licensed by the Russians in May this year and works in the Soviet sector of Berlin, were shown in October. As might be expected all its films have a strong propaganda line and the majority of them are plainly marked "Educational".

Three main entertainment films are entitled "Anywhere", "The Murderers Are Among Us" and "Liberated Land", and three others, "Alloz Hopp", "Razzia" and "Rheinsberg" are being prepared. Among the more markedly educational films most are films of industrial concerns such as the State Porcelain Factory, "Care of Youth" or "Vitamins along the Street"—which claims to be a "humorous film on vegetable growing".

ACTORS WANT TOO MUCH MONEY

Defa is a state organization and is state-owned. But as the Ger-

ASHA ART PICTURES

Present

STAGE GIRL

اسٹیج گرل

स्टेजगर्ल

Starring:

Mehrunissa, Dilawar, Habib, Shaikh, Chandrika, Ranibala, Razi, Arvind, & Sampson.

Music : **A. K. PREM**

Lyrics : **SHEVAN & HUNAI**

Scenario & Dialogue : **M. E. ABBASI**

Camera : **JAL IRANI**

Audiography : **ADI J. IRANI**

CONTACT :

ASHA ART PICTURES

Jyoti Studio, Kennedy Bridge,
BOMBAY 7.

Produced by **M.H.MERCHANT**

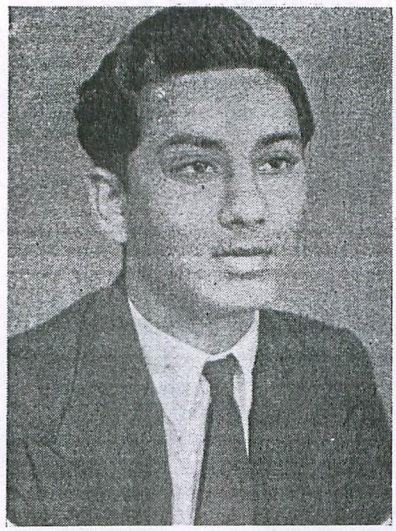
Directed by **S.H.THARANI**

man state is exceedingly poor Defa suffers greatly from lack of funds and materials. Film actors even in Germany demand comparatively high salaries—they ask for 1,000 to 1,500 marks a day (£25 to £37 10s. at official rates) but Defa cannot offer more than from 300 to 400 marks a day and that is already more than the monthly pay of most other workers. This drives the company to seek young talent which can be hired relatively cheaply rather than to try to get back famous German actors from abroad or from retirement.

Similarly Defa has difficulties about materials. It is impossible to buy properties and robes except in the Black Market where prices range from 20 to 30 times the normal prices. It gets an allowance of film including a small amount of colour film from the Soviet Military Administration—but it has too little to experiment much.

RUINS MAKE GOOD SCENERY

Thus the film "The Murderers Are Among Us"—a post-war story of how a tender, beautiful, young girl wins back a hardened war veteran, suffering from the anti-social effects of war, to the right way of living—has cost at least 700,000 marks to produce despite the utmost economy in production. Most of the scenery is provided absolutely free amid the ruins of Berlin.



Recruit Narendra P. Nigam c/o James Restaurant, the Mall, Cawnpore, is an undergraduate who wants a screen "carrior".

The leading actress is a 21-year-old newcomer to film work—Hildegard Knef, who formerly took small parts in "As You Like It" and other plays in a small theatre of the American sector of Berlin. But it is calculated that even if it gets the maximum of showing it cannot be hoped that the film will earn more than 1,200,000 marks and of this 650,000 marks will go in taxation and other expenses. Thus the film will result in a loss of some 150,000 marks, which will be borne by the German Central Administration for the People's education in the Soviet zone. It is hoped eventually to export some of Defa's films and so to obtain funds for more ambitious productions.

"The Murderers Are Among Us" has some brilliant lighting effects and uses Berlin's sensational ruins to great effect. And Hildegard Knef is remarkably soft, tender and gentle—in contrast to her surroundings.

BOY MEETS GIRL

NO!.....BUT

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FARZ

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Directed By :

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•

Starring :

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★ MUMTAZ ★

★ SAMPSON ★

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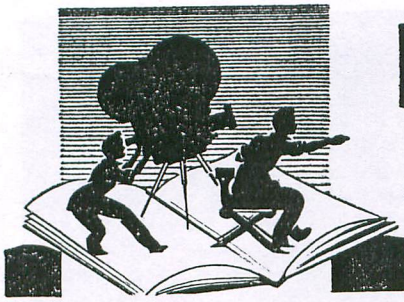


PICTURES IN MAKING

FINE ART PICTURES (Bombay)

Director G. R. Sethi has nearly completed "Hatamtai" with Vanmala as the heroine and Auzurie, Amir Bai Karnatki and Kamal Kapur in important roles. The distribution rights are controlled by Messrs. Kirti Pictures Ltd.

SEVEN ARTS (Bombay)

This new company, which once used to organize dance dramas has turned its attention to motion pictures under the guidance of Producer Shantilal Shah. Six months' careful planning has gone into the production of "Dur Ke Dhol" and both Producer Shantilal Shah and director Gurudeo Kapoor are hopeful about its success. Kalpana plays the heroine with Menka, Usha Mantri and Kamal Zamindar in the supporting cast.

JEET PRODUCTIONS (Bombay)

Hard-working screen-play writer Agha Jani Kashmiri is reported to have made a good job of "Tohfa". With charming Veera in the lead, film-goers are likely to find "Tohfa" an attractive picture. Others in the cast are Anuradha, Rehman, Misra and Nawab Kashmiri.

NEW ROSHAN ART PRODUCTIONS (Bombay)

Their maiden picture "Rangeen Kahani" has been purchased by Messrs. Cassino Pictures, Bangalore for the South. The cast consists of Irshad, Surekha, Dulari and others.

HINDUSTAN KALAMANDIR (Bombay)

With the life of a patriot as the central theme, Director Lalit Mehta is reported to be making "Azadi Ki Rah Par" a good picture. Many popular stars are working in "Azadi Ki Rah Par". Some of them are, Prithviraj, Vanmala, Jairaj and Jagdish Sethi. Mr. Yusuf Mulji, the efficient cameraman, who was formerly with New Theatres, is in charge of camera work.

THE SCREENS (Bombay)

This distributing company has released "Seth Sagalshah" a Gujrati picture, in Bombay and Ahmedabad. Two other pictures in the tins awaiting release are: "Paraye Bas Men" featuring Asha Posley and Pran and "Sona Chandi" featuring Chandni and Suresh.

JAI HIND CHITRA (Bombay)

The muhurt of "Jiyo Aur Jeene Do" was performed by Panna Kapoor at the Bharat studios, Chembur on the 30th March. Menaka and Harish are cast in important roles.

SHIVRAJ PRODUCTIONS (Bombay)

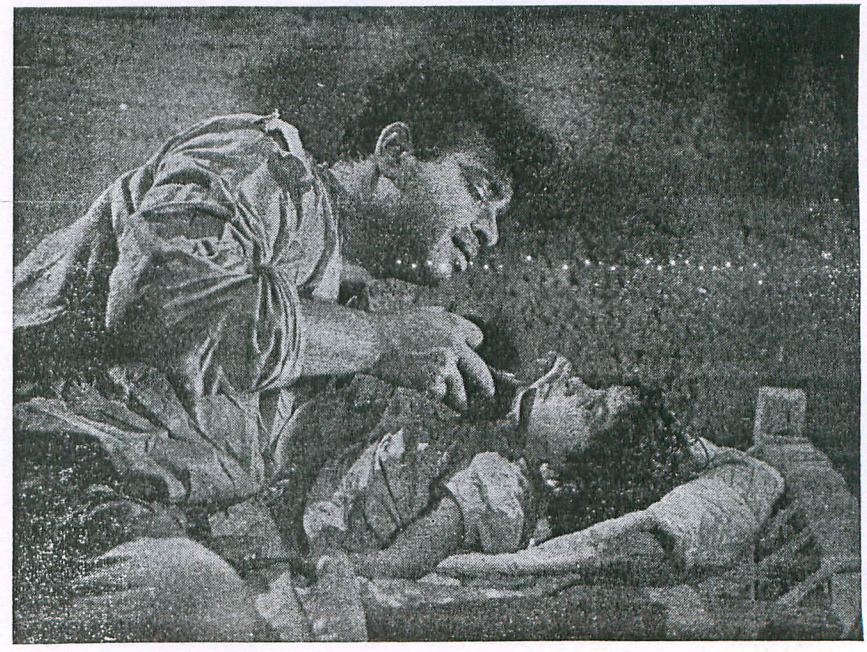
"Dildar" a sensational thriller is awaiting release in Bombay. The cast includes Saguna, Yeshwant Dave, Deepak and others. In the meantime, Producer-director Shivraj is getting the paper work of "Bahadur Sipahi" ready.

RANJIT MOVIETONE (Bombay)

Pictures to be released are: "Kaun Hamara", "Bichhade Balam", "Phoolwari", "Lakhon Main Ek" and "Cheen Le Azadi". "Jalan" directed by Prahlad Dutt is more than halfway through. Karan Diwan, Meena and Agha play the leading roles in this picture.

SUNRISE PICTURES (Bombay)

"Bhakta Ke Bhagwan" a Gujrati picture dealing with the life of the Gujrati saint Narsinh



Jagirdar, one of our leading character actors, plays the lead in "Jail Yatra", a social story of Jagirdar Productions.

Mehta, is ready for release. Energetic producer-director V. M. Vyas has already got the paper work of "Kadu Makarni" a Gujrati picture, in hand. In the meantime, "Bhai Bahen" a Hindi social and "Maharani" a historical costume picture, are going to the sets.

NAVHIND PICTURES (Bombay)

Their maiden picture "O Janewale" has been nearly completed. The story is by Shambhurao Sirdesai and the music is in the hands of Ali Hussein. Mr. Framroze Behramshah is in charge of production.

MAZHAR ART PRODUCTION (Bombay)

Producer-director Mazhar Khan is busy grooming his new find, Geeta Bali, to play the leading role in "Guest House". The distribution rights for the South for "Hukumat", "Sipahizada" and "Guest House" have been purchased by K. R. Rangaswamy of Sovereign Pictures, Madras.

JAGIRDAR PRODUCTIONS (Bombay)

"Jail Yatra" directed and produced by popular actor Jagirdar is now in the editing room and will be censored shortly. Featuring Jagirdar and newcomer Kamini Kaushal, "Jail Yatra" is expected to hit the mark.

B. P. S. PRODUCTIONS (Bombay)

Directed by Kumarsen Samarth and featuring Bina Pal, Krishnakant and Vasant Thengdi, "Rupai Ki Kahani" is half-way through.

RASIK PRODUCTIONS (Bombay)

"Black Market" is reported to be doing good business in all cities where it has been released. Producer S. H. Tharani's "La Parva" has gone to the sets.

VICTORY PICTURES (Bombay)

The territorial rights for the North of "Sher-e-Bengal" have been sold out for a tempting price. "Daring Detective", another sensational thriller, has been nearly completed.

RANG MAHAL LTD. (Bombay)

Producer-director Safdar 'Ah' is waiting to release "Bhookh" featuring Husna, Sheikh Mukhtar and Kanhaiyalal, as soon as the disturbed condition in the city ceases.

ASHA ART PICTURES (Bombay)

"Stage Girl" is in the editing room and will be released shortly.

"Hatamati", by Fine Art Productions, is a story of mystery and magic. Here is Kamal Kapoor at the feet of a charmer.

Habib Hassum is a live-wire publicity man. Watch him at the head of the Screen Publicity Corporation. He is going to make news.

The cast consists of Mehrunnissa, Dilawar, Habib and others.

NAWAZ PICTURES (Bombay)

Produced and directed by M. Nawaz, "Khaufnak Ankhen" is ready for release. "Jasus" is ready to go to the sets.

PREM ADIB PICTURES (Bombay)

Actor Prem Adib has produced "Dehati" starring himself and Ranjit Kumari, and directed by Narayan Bhai Patel.

AWAZ FILM CORPORATION (Bombay)

Director Ezra Mir is sparing no pains to make "Beete Din" an attractive picture. "Beete Din" features Vanmala and Motilal and is reported to contain quite a few of the box-office ingredients which should make it popular with film-goers.

CHANDU PRODUCTIONS (Bombay)

Their maiden picture "Hamari Halat" has gone to the sets and producer-cameraman Chandu is very optimistic about its success with well-known artists like Kulkarni (of Prabhat's 10 o'clock fame) Anjum and new find Sudha Rao. The picture is directed by M|s. J. P. Gidwani and Luqman.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

REALLY!

"The following incident which is an eloquent comment on the worth of "filmindia" will interest you and your readers:—

"The other day I saw a second hand book-seller having some very old issues of "filmindia" for sale. The temptation to read them was irresistible and my hands itched to snatch off the whole lot. I asked the dealer the price and when he replied "One rupee a copy" I was both shocked and infuriated. For, the price of those pre-war issues was I think, annas eight a copy and naturally one would expect a second hand copy to cost half its original price.

"One rupee a copy! You surpass all racketeers", I exclaimed.

"I am sorry, sir. You don't seem to value things in their proper perspective", the dealer answered politely and coolly". Each copy of "filmindia" now costs rupees two. The price I asked you is only half of the current market rate. Further, current issues are more easily obtainable than old ones. There is always a great demand for "filmindia", however old for the reason that the contents of old issues are as topical and interesting as those of the new ones. I will probably be justified in demanding more than the original price. But, sir, I am reasonable. You get me any number of old issues of "filmindia". I am prepared to buy them at fourteen annas each."

"How true! The dealer spoke nothing but Truth!"

DEHU ROAD. *A. Madhava Rao.*

BUNGLED, EH?

"The Social gathering of Student Cine-goer's Association, Bombay, was held at St. Xavier's College Hall on the 6th February 1947. The show was free for all but not free of charge. The lowest entrance fee was Rs. 2|- though no token of the same was shown on the card. Moreover, a single copy of the programme was charged as -|2|- separately, though after a few minutes bundles of programmes were seen freely flying in the air.

"Some film stars and artistes were to participate according to the programme, viz. Ramchandra Pal—Vocal music; V. H. Desai—Comic Hits; Dammuanna Malvankar—Comic Acting and David —Character Acting. But none of them showed their faces on the stage. Though the management reserved the right to change the programme, they ought to have at least shown a bit of courtesy, if not a sense of responsibility, to tell the "paying guests" why the "blessed menu" failed to turn up".

BOMBAY. *Manoranjan Dutta.*

ASK MORARJI AGAIN!

"Some time back I ventured to go to Royal Opera House to see "Moorti"—knowing full-well that it was Ranjit stuff. And I was rigorously punished for the license.

"But how long are we to tolerate this torture and boredom? Shouldn't we expect at least some fair entertainment in return for our money? Many have voiced their feelings through your columns. I think, and I think loudly, that we should give up this politics of protests. Is it not time that we give up this constitutional procedure and adopt some violent methods, like burning these films in public places? These film producers are like British die-hards. They will not soften unless we resort to violent methods. Don't you agree?"

BOMBAY 4. *G. B. Chaudhri.*

WELL, GROWLERS!

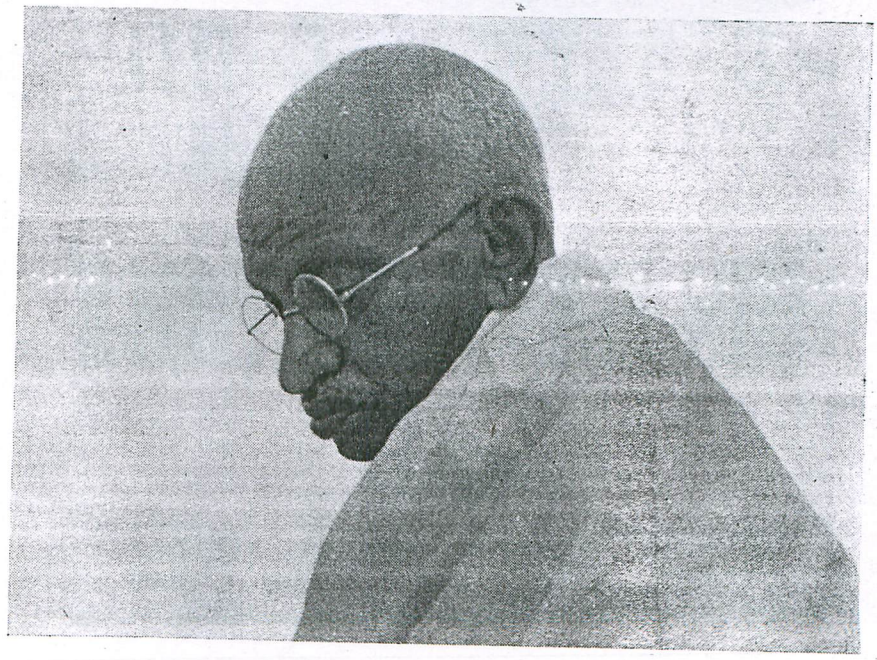
"People are no doubt fond of finding faults with the theatre owners. But don't you think they also contribute to these 'faults'? The other day when I went to a local cinema I saw many people keeping their feet on the seats in front of them. Do they not realize that one day they may have to sit on those 'very seats' which will naturally be spoilt by such misuse?"

A. R. Nikam.

BANGALORE CITY.

BELIEVE IT OR NOT

"The Government of the United Provinces are reported to have re-



No prize is offered to spot this man. But if there be one who doesn't know him, we shall willingly publish his photo in "filmindia".

formed the U. P. Cinema Advisory Committee so that it may offer counsel to the Government regarding the propriety or otherwise of some films which are due to be released and shown in the province. The Government order says, "It should view films from a cultural standpoint and without being unnecessarily prudish it should not ignore Indian tradition. The religious feelings of the people should be considered as it is undesirable that films should be exhibited which offend the sentiment of any community. The cinema is to manoeuvre an educative agency reaching all sections of the people and should not be permitted to miseducate the public or to distort or pervert historical facts."

"So the Government have at last realized the important role played by the film in the cultural social and educational uplift of the masses and have taken a very wise step towards making the film worthy of its great charge."

Narendra Singh Chaudhry.
ALLAHABAD.

8 DAYS

"I was highly disappointed to see the picture "8 Days" produced by a great artist, Ashok Kumar, and under the banner of Filmistan Ltd. All the more I was surprised to find how Ashok Kumar could give such a meaningless and absurd picture. I am sure if he continues like this he will soon become a very unpopular star. He is going from bad to worse."

Naresh Chandra Banerjee.
CHANDAUSI.

WHAT ABOUT WADIA?

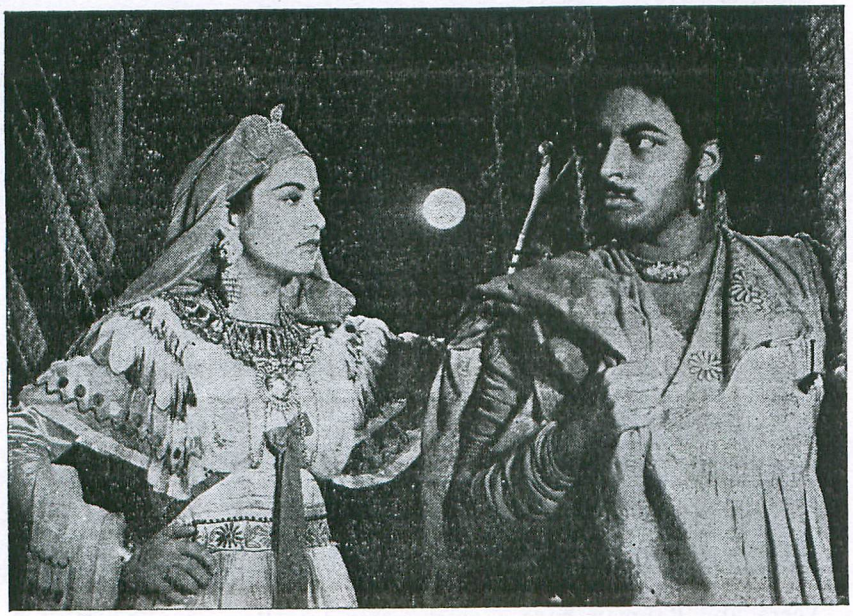
"I usually do not see pictures with Nandrekar's name in the cast. By sheer accident I happened to see "Bachpan"—a Wadia brand. Instead of getting my money's worth I got a headache which lasted almost throughout the picture. Except for Dixit's giggles and Baby Madhuri's beautiful performance, which gave some solace to my troubled mind, there was nothing to give the least respite. Recording was also erratic. The picture would have been quite bearable had Mr. Wadia been kind enough to exclude Nandrekar and Chandraprabha from the cast. They drive one's patience to the breaking point. They must quit the screen and you are the only man to tell the producers that the public does not want repulsive faces and idiotic performances."

Rajeshwar Kumar Arora.
DEHRA DUN (U. P.)

AGREED

"Democratic pretentions of our white-capped ministers are only skin deep. The impracticable and idealistic philosophy of life handed over to these mugs by Gandhiji has obscured all their vision of hard and stark realities of day-to-day life.

"Instead of providing food, shelter and clothing to their half-naked and shelterless people, these vegetarians are out to make this



Veena and Altaf have a tense moment in "Chheen Le Azadi", a Ranjit picture.

world of sinners and infirm human beings a 'Baikunth' where there will be all milk and honey and no wine, not even grape wine which our angels had the permission to drink.

"Otherwise what do you think of wholesale grant of licences to build cinema houses throughout the country? These bloodsuckers (cinema owners), who have reaped a rich harvest in wartime, are out to monopolise all building material at black market rates and thus make the building of residential accommodation costly and impossible.

"Any Government worthy of its name should feel ashamed of its existence for wilful connivance at building these palatial buildings when its helpless and unfortunate people roam day in and day out to find a hired shelter. Who said we want such democratic ministers who are in fact hand-in-glove with our capitalists?"

KARACHI. *B. S. Kathpalia.*

EASILY SHOCKED

"I was surprised to see in the "filmindia" that Ranjit Movietone are again to produce at least ten pictures within the next six months. I wonder why this company is producing pictures at all. They are guilty of having produced the most boring and rotten pictures of the Indian film industry, viz. "Vish Kanya", "Mumtaz Mahal", "Shahenshah Babar", not to speak of others produced by them in the past four or five years. Yet they are embarking upon their old scheme of mass production".

ALIGARH. *Bihari Mal.*

INDEED, WHEN?

"In Madras in almost all Indian cinemas the pan-bidi-soda-pakoda vendors are yelling and strolling about in the hall carrying their portable grub shops on their heads and covering the screen during the show. When will the cinema managements realize how annoying and exasperating it is to the audience and when will they stop this roaring pedlary in the hall?

"When will the Indian cinema audience learn to keep silence and stop chattering during the show?

"When will the Indian Cinema managements learn to be punctual in their performance?

"When will the Indian film advertisers learn to be a little sensible in their exaggerations and desist from misleading the public?

"When will the Indian film critics learn to be impartial in their reviews?

"Now as matters stand, I find going to Indian cinemas is often an intolerable nuisance, headache and disappointment; so I intend to suspend going to Indian shows until the conditions improve; and till then, I propose visiting only English cinemas which are usually free from the above grievances."

A. Najmunnisa Begum.

MELVISHARAM

THESE LEADERS

"May I be permitted to add my note of assent to the view advanced by Pandit Jwala Prasad of Cawnpore in the March '47 issue of "filmindia" against the meaningless plea of Mr. Mohemmad Inayattullah, that the faces of our National Leaders should be kept away from the screen. There was once a day when politicians and people were poles apart, but in this age of rising nationalism, it is foolish to expect that the people could be separated from their chosen leaders.

"To take only one instance, we have read with delight Quaid-e-Azam Jinnah's exhortation to the Mussalmans in the majority provinces to remain calm and peaceful and consider the protection of minorities in their areas as a sacred task, while we have noted with pleasure Gandhiji's appeal to the mis-behaved Biharis to do atonement for their misdeeds towards the innocent Muslims of that province. If these appeals could be brought on the screen,

Recruit Suresh Mashelkar of 21, Gandhi Bhuvan, Chunam Lane, Lamington Road, Bombay, is 18 and 5' 6" and says "my facing is quite fit for the screen."

together with the faces of the leaders, we could have minimised, if not completely averted, the tragic incidents that have blackened the fair name of this country.

"However, I agree with Mr. Mohemmad Inayattullah that controversial slogans and politics should, at all times, be avoided on the screen".

N. S. V. Chalam.
BANGALORE.

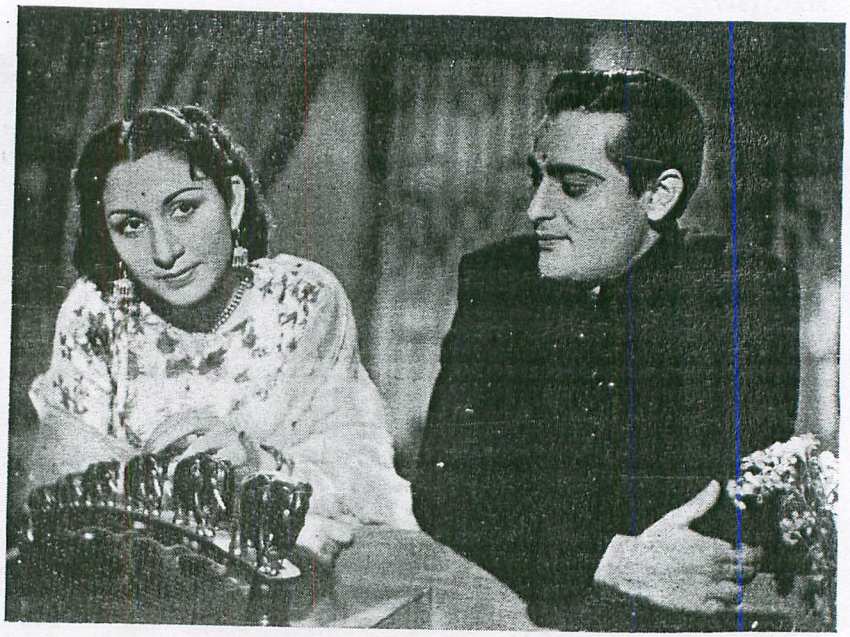
MONTHLY QUEUE OF 18,000?

"Mr. Patel, may I please know what is your criterion for selecting letters containing queries to be answered in the "Editor's Mail"?

"I, and some of my friends over here, have addressed you a number of times, but we have never been replied to, whereas certain names appear in the said columns nearly every month. What fate our letters met, it is difficult to guess—presumably, dumped in the waste-paper basket, although, I remember, some of them contained really intellectual questions. Can't you, therefore, please devise a 'way-out' with a view to removing this long-standing 'woe & echo' against your own institution? Adoption of the 'queue' system might, perhaps, serve here as well".

Ved Parkash Varma.
NEW DELHI.

Roopa, who belonged to the ranks once, is given a leading role in "Kaun Hamara," a social story of Ranjit.



Veera and Rahman have a quiet moment to themselves in "Tohfa", a social story directed by Agha Jani.

SONA CHANDI

"Seeing the rotten stuff dished out by Mr. R. D. Pareenja in his 'Sona Chandi', I venture to say that he is the most irresponsible, uncultured, unrefined and clumsy producer. He has exploited the filthy flesh of Miss Cuckoo in a very unwholesome and morally reprehensible manner. The picture is conspicuously remarkable for its vulgar, immoral and repulsive scenes. And Mr. Pareenja calls it art! He seems to believe that public wants all this nonsense.

"Will Mr. Pareenja take heed of the following words of Premier B. G. Kher, uttered at the All India Film Conference held in Bombay on the 14th November '46?

"You will have to mould the tastes of the people. Do not give people filth, excitement and obscenity because or even if they like and enjoy it. It is your duty to cultivate and improve their taste and to entertain without degrading. (Refer p. 6 of December '46 issue of "filmindia")".

Shashi Datta.
REWA.

POOR CONSOLATION

"After reading the account entitled "Arabian (Movie) Nights" in March's "filmindia", I thanked God that we Indians had not degenerated to that extent as those people of Baghdad. In our cinema halls we don't witness fights like the one which took place at the Zwara Cinema in the above mentioned city. The way the people of the "city of the Caliphs" run amuck when they see lovelies on the screen is not a common sight in India. Even our lowest classes behave in a better manner than those 'free' people. Now tell me Mr. Patel whether we do not have a better claim for freedom than those free people who inhabit the "Paris of the East"?"

V. K. Fazlur Rahman.
BANGALORE.

POLITE CONCERN

"Last month, I had been to Delhi and visited many cinemas, but found them to be the worst cinemas. As soon as you enter the cinema hall, one of the vendors comes to you and asks "Sahab, Chai laun (Sir, may I bring tea)? If you say yes then it is all right, otherwise he will again ask you. "Sahab, Interval Men Laun (Sir, May I bring it during interval)? The trouble is not over. There are nearly 10-15 vendors in every cinema. Each of them comes to you turn by turn and asks you these silly questions.

"Then there are other hawkers also who come and ask you to purchase anything from them.

"The trouble is not over even after the show starts. These vendors and hawkers keep coming in and going out of the hall during the show, thus disturbing the audience."

Nand Kumar Bhatia.
KARACHI.

ALL MOONSHINE !

"I am one of those unfortunate beings who have never been loved by a girl. No doubt, I had occasions to receive some sweet smiles or a few kind glances but those were all. No love, no longing, no sighing, nothing of the sort for me. I would have not felt it nor written it to you but for what I see in the films today. The hero (beast of a man that he is) rescues the pretty heroine from the clutches of a ruffian and the way is clear for him. The pretty one begins to adore him and finds no rest till he is conquered. Lucky fig, this hero is. I had the occasion to perform such chivalry but got only a few words of thanks as my reward. I have travelled with some pretty faces in trains, trams and buses. I had some nice ones as my classmates. I have met so many of them. But, none has been kind enough to 'love' me. Do our films simply depict our dreams, our visions and not the blunt truth? Is the love that we see in the pictures all exaggeration, all farce? Or, am I so singularly unfortunate?"

Vishnu S. Mathur.
CAWNPORE.

ASK VALLABHBHAI :

"I am a keen student of Indian history. The blood in my veins rushed to boiling point when I recently saw Jayant Desai's "Maharana Pratap", a historical muddle. The director with the fantastic pen of Munshi Dil, curse be on him, has slandered an immortal warrior whose bravery is still a national proverb. Imagine how the minds of those film-goers who are ignorant of Indian history would be poisoned! Is there no one to save the Indian glories and the Indian heroes from being mercilessly executed by some uneducated and irresponsible producers whose only aim to be in the film industry is to collect some easy fortune? I do not think it is too much to expect the Congress Ministries who brag so much about nationalism to come out and stop the farce. Is it?"

LAHORE. *Prithi Paul Singh.*

SHAKE THE OPERATOR

"Mr. Patel, if you see a picture in the Anand Talkies here, where you have the Hobson's choice to it, you will have the 'anand' of thinking that either the chair under you is jerking and jolting or the picture on the screen has been shot with a camera placed in a car run on a ploughed field. But when you don't see the ploughed fields in the picture and during the interval you make sure that your chair is also fired, you will soon reach the conclusion that it is cent per cent the fault of the blind operator—yes the blind operator with two ball's eyes—who does not care to see that the projector has been shaking unceasingly throughout its run."

HATHRAS. *L. Massey.*

THAT'S MY STORY

"During their long career of fifteen years Ranjit can look back with pride on only two pictures, namely 'Tulsidas' and 'Achhut'. The remaining ones were devoid of intelligence.

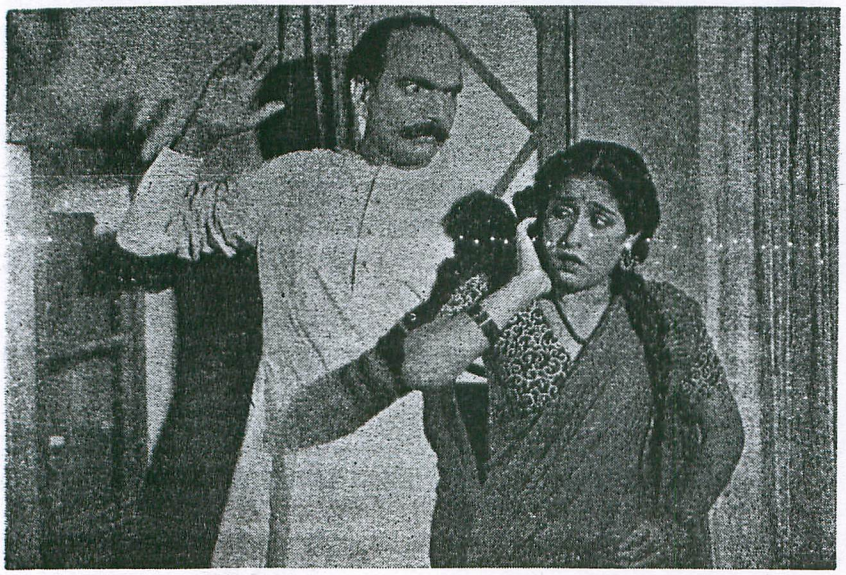
"Ranjit's idea of comedy is of a peculiar and vulgar type. In mythologicals and historicals they introduce slapstick humour and in the so-called socials they introduce vulgar and suggestive dialogue to provide some laughter for the audience, as was evident in "Bansri".

"It will be good for Ranjit to specialize in one type, like Prabhat who are adepts in producing saintly pictures, New Theatres who monopolize in emotional stories and Bombay Talkies in light entertainers. Unless Ranjit does this and quickly too, it will never be ranked amongst the great studios but will only be spoken of as a 'sausage karkhana'. Do you agree with me Mr. Patel?"

V. K. Fazlur Rahman.
BANGALORE.

WAIT A LITTLE

"Your 'Production Code' and "Suggestions" for the Censor Board in the October issue are admirable and should be adopted without delay by the authorities that be. Most of the pictures at present are much below the standard. The one that I believed to be fairly up to the mark was the "Ram Shastri".



That's one way of managing women and often an effective way and Nimbalkar seems to succeed with Shanta Rin in "Apki Sewame" a social story of Chandrama Pictures.

Nandrekar is giving an expression of Dr. Kotnis in China in "Bihari", a social story of Samaj Chitra. Surekha, of course, looks elsewhere.

"As an educationist, I have seen that young men are being led astray. I know cases where these rotten pictures have landed young men in the criminal camp. The code must be rightly enforced.

"I hope you will continue your relentless fight and I see no reason why the Government should not act upon such an advice to turn out young men inspired by high ideals that may be shown in pictures."

LORALAI. *A. L. Sethi.*

CHIVALROUS

"In our local theatres, formerly, they used to give concession to all the students on producing the identification card, specially on holidays.

"Now they have stopped this, but in some theatres concession is still given only to lady-students. I don't know why cinema-owners are making this sex discrimination.

"At present, when they are making heaps of money, they should not deprive the poor student-community of the concession. I hope M|s. Sitlani, Mobed & Co., give some consideration to this matter."

KARACHI 1. *Jaisinghani B. D.*

HULLO, CHAND BROTHERS!

"The great Kapurchand & Co. have recently opened a cinema here in Rangoon, in a dungeon called the "Sher Hall". Actually this is not a hall: this is a hole on the ground between two walls of two tall buildings on both sides; so there is no ventilation and no air-exhausts; and the urinals and water-closets are located inside the auditorium, next to the screen: that is, two urinals and one water-closet on both sides of the screen, for the whole audience, about 800 persons.

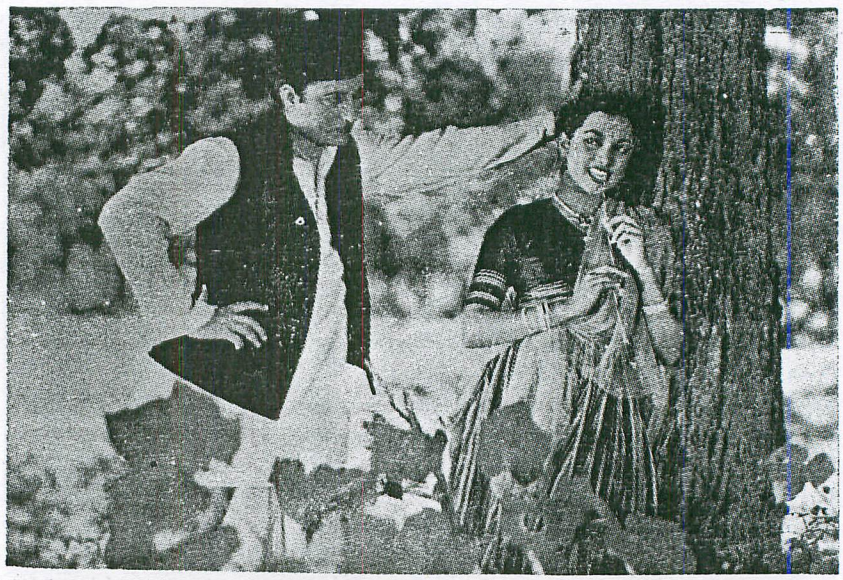
"And as there is no proper outlet for air, the auditorium is always stuffy being filled with pretty good smell from the urinals. And the distance between the front row of 2 rupees chairs and the screen is about 30 feet; and now you can imagine where the 1 rupee benches are.

"And many of the chairs are in damaged condition and the nails are pricking out and piercing into the buttocks and tearing the trousers and dhoties.

"About a month ago I had a painful prick into my buttock from the 2|- rupees chair and my trouser was torn; and when I told this to the manager, he promised to see to it; but till now the chairs have not been repaired. Is it not disgraceful for the great jubilee makers to ignore the rotten condition of their cinema?

"And the rates of admission into this rotten cinema is Re. 1|-, Rs. 2|-, 3|- and 5|-. The great Kapurchand & Co., having been accustomed to count wads of notes seem to have forgotten that there are 16 annas in a rupee."

RANGOON. *H. A. Rahman.*



Here is another romance under the tree—the favourite spot where all screen lovers go. Here is Kamal Kapur wondering how Surraiya would take it in "Dak Bungalow" produced by Indian National Pictures Ltd.

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Gitgovind

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MAZHAR KHAN

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NAVIN YAGNIK
MADANPURI
MADHURI
MUNAWAR SULTANA
and
SUMAN

Story :
R. S. Choudhary.

Screenplay & Dialogues: **Pt. SHIV KUMAR.** *Songs :* **NAKSHAB.**

Camera :
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